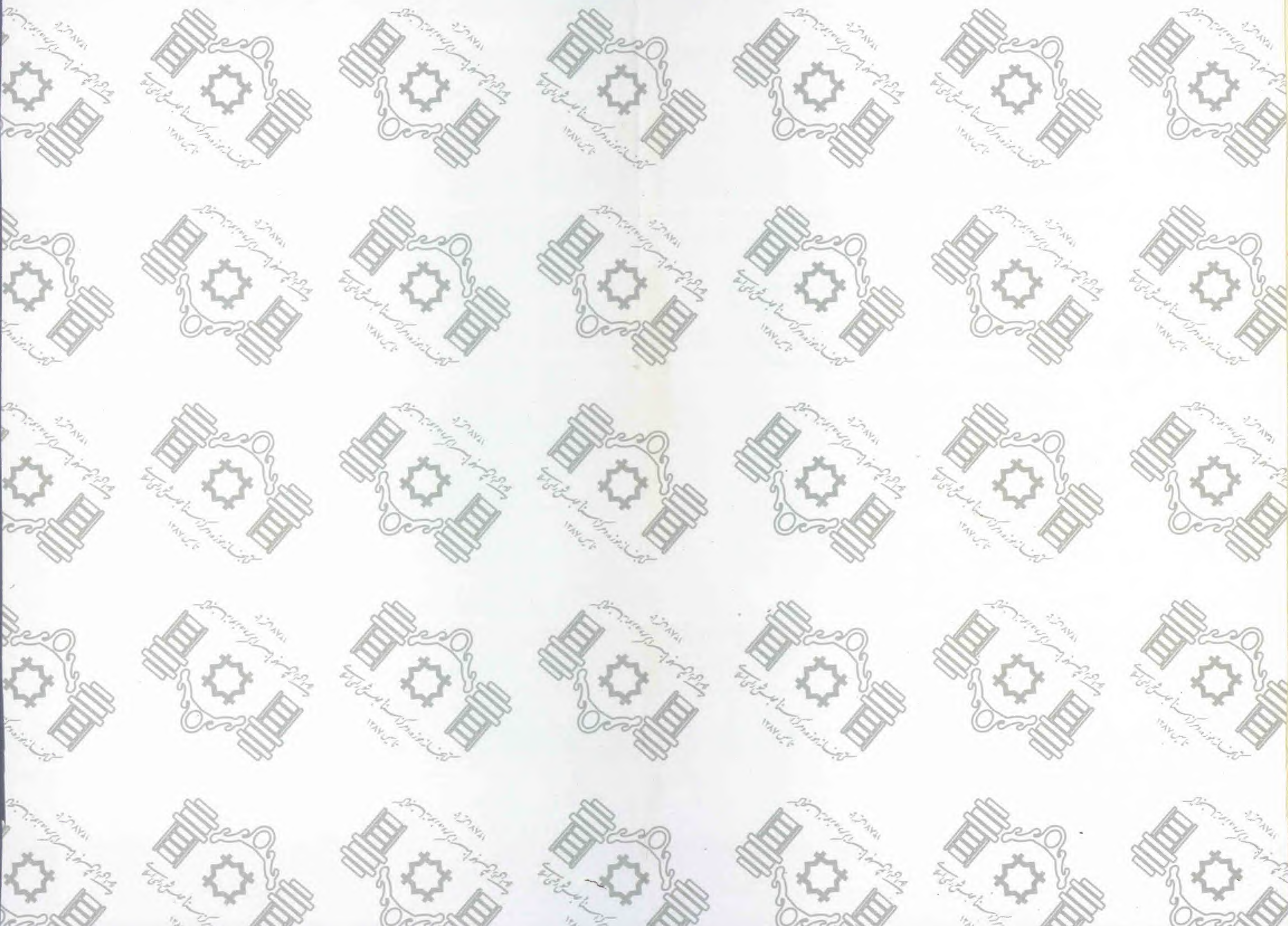
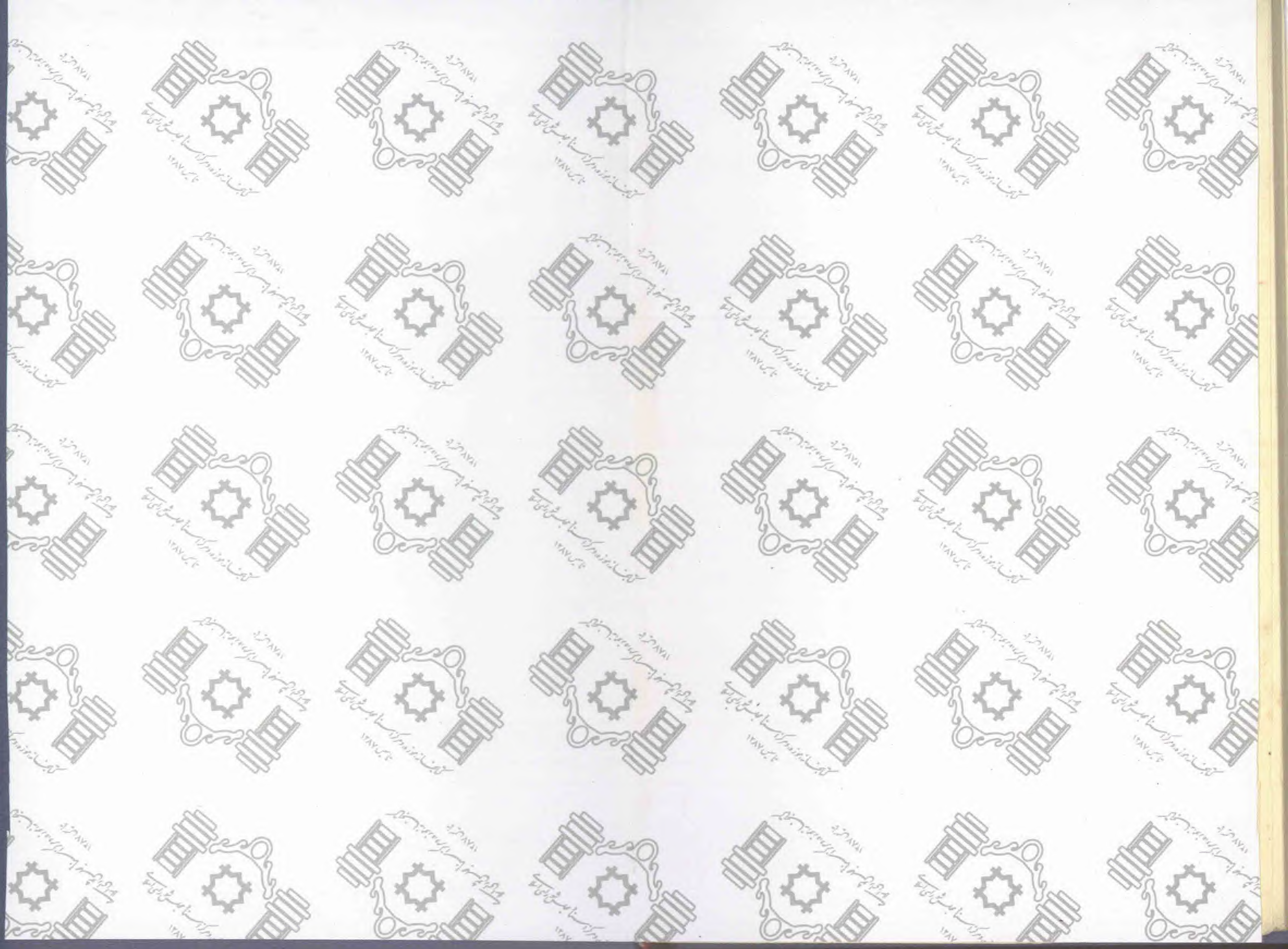




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The Metre
of the



Robàà,ii

۱۵۱۵۴۴

by

mas,uud e farzàèd

September, 1942
Tehràn

By the same

To Translate Hààfez

هملت

(A Persian translation of Hamlet)

رؤیا در شب نیمه تابستان

(A Persian translation of

A Midsummer Night's Dream .

وقتی که شاعر بودم

(Persian Poems)

دل شیدای حافظ

(A Persian critique, and English translation
of a sonnet from Hààfez)

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82-84

Dedicated

in

affection and admiration

to

my brother

the inventor

homàayun farzàad

Outline of Contents

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Corrections

Page, Line		Wrong	Right
1	27-28	confronted by	confronted with
11	19	to a (No. 1)	to à (No. 2)
1	12-13	n must be placed one space below and one space to the right of m. L must be placed immediately below n, immediately above the present position of r.	
12	16-28	The last syllable must be changed to - in the prosodic formula on line 16, and to - in that on line 28	
29		that a	that for purpose of Persian prosody a
34		lady tore	Housewife has torn
42	2	11	II and 16
42	3	Table and	Table 16 and
43	15	respectively	(Omit)
43	17	cvccc	(Omit)
43	18	respectively	(Omit)
45	22	fundamental	(Omit)
45	25	twelve	eleven
45	29	I formal formula	(Omit)
46	1	The total number of	The formal formula itself being added thereto the total number of the fundamental
49	24	a - ۛۛ -	a ۛ - ۛ -
50	2	combine with	be affected by
56	29	, assrààr e , azal	, asrààr e , azal
86	26	- - ۛۛ - - ۛۛ - - ۛۛ -	- - ۛۛ - - ۛۛ - - ۛۛ -

INTRODUCTION TO PERSIAN PROSODY

On the Uses of Prosody "One is always tempted to ask what is the "use" of such and such a science. We must remember in such a connection that all the discoveries to which we owe our present way of life, our opportunities for increased comfort, health, happiness and freedom, have been due to the disinterested labours of scientists in their laboratories, their studies, and in the field No one who set out with purely utilitarian aims has yet made a discovery of prime importance."

A. H. Brodriek

The Daily Telegraph. Aug. 6, 1938

This short essay is a part of certain studies begun in 1935 on Persian prosody, an exact science, a direct, withal sadly neglected branch of mathematics. Advanced Persian prosody, no longer limited to the treatment of metres common or even rare in Persian poetry, will I believe, lead to startling results of practical significance in more fields than one,— phonetics and music among others.

For the present, however, I propose to present in western terms, a summary of the elements of Persian prosody, hoping that the reader of the pages on the metre of the robââ,ii, (that age-old riddle) will not find himself confronted by very unfamiliar words and expressions.

The Alphabet Throughout this science we have to deal exclusively with scientific spel-

ling based on the phonetic alphabet. A study of Persian prosody must therefore properly begin with a study of the sounds of the language. The standard Persian alphabet is composed of thirty two sounds representable by as many Latin characters, as shown below:

No	Letter	English equivalent	Persian sign
1	a	a as in cat	ا
2	à	a as in car	آ
3	,	See note below.	، or ع
4	b	b	ب
5	c	sh as in short	ش
6	ç	ch as in chain	چ
7	d	d	د
8	e	e as in end	ا
9	f	f	ف
10	g	g as in go	گ
11	g	g as in get	ک
12	h	h as in home	ه or ح
13	i	i as in rich	ای
14	j	j as in jet	ج
15	z	si as in vision	ژ
16	k	k as in books	ک
17	k	k as in kettle	ک
18	l	l	ل
19	m	m	م
20	n	n	ن
21	o	o as in north	ا

No	Letter	English equivalent	Persian sign
22	p	p	پ
23	q	See note below	ق or غ
24	r	r	ر
25	s	s as in send	س or ث
26	t	t	ط or ت
27	u	u as in pull	او
28	v	v	و
29	w	w as in crow	و
30	x	ch as in loch (Scotch)	خ
31	y	y as in yes	ی
32	z	z	ظ or ذ, ز

Notes on the Persian Alphabet.

No. 3: No.3, the hamze, is very important. It is not a sound, but rather a silence or vocal lacuna produced by mildly, although somewhat abruptly imprisoning the breath for a moment in the throat. It bears the same phonetic relation to a (No. 1) as w bears to u (No. 27) or y to i (No. 13). The hamze, w and y are incidentally all consonants. The hamze is found in all languages, dead or alive. In English the sound between e and a in "create" (krii,eyt). or between o and e in "coerce" (koo,ers) is the hamze. This letter, like any other common consonant can have any position in the word. It can come as the first, or the last letter of the word, or anywhere in between. It can occur singly, or twice in immediate succession.

No word in any language begins phonetically with a vowel sound. All words now spelt with a vowel as the first letter, begin phonetically, with the hamze; and that vowel is in fact only the second letter thereof. "End" and "it" for instance, are phonetically, "ʾend" and "ʾit" respectively.

Incidentally, the cockneys who say "appen" instead of "happen", and "happle" instead of "apple" do not omit a consonant from the beginning of the first, or add one to the beginning of the second word. They simply change h into the hamze in the first, and the hamze into h in the second case, as illustrated below:

original	hapen	ʾapel
cockney	ʾapen	hapel

And therein the unerring instinct of the cockney follows one of the commonest as well as most fundamental principles of phonetic metamorphosis, i. e., the replacement of a letter by its immediate phonetic relative.

When this extremely important but hitherto neglected consonant shall come into its own, all the items now set apart in dictionaries, encyclopedias, directories and the like in all languages for words now spelt with an initial a, e, i, o, u or other vowel sign, will be eliminated, and all these words, (irrespective of whether they are common or proper nouns, or any other

part of speech) will be gathered under the new single item, the hamze; the vowel in question forming only the second letter of those words. The due recognition of the hamze will furthermore remove a considerable amount of the obscurity now existing in regard to the correct pronunciation and spelling of many languages; even, I suppose, the Chinese. According to a rough calculation I have made, the English words beginning with the hamze, are about twice as many as those beginning with s, which is now the fattest item in the dictionary.

Nos. 10,11, Any language is in need of two different letters for k and two for g, because either of these letters is pronounced in two quite distinct manners, that may be called the light and the heavy or the soft and the hard respectively, as shown below:

Soft k: Ku Klux Klan	Hard k: kill, kew
Soft g: go, gust	Hard g: get, gift

The hardness or softness depends upon the letter which comes immediately after the k or the g, and the law is the same for both k and g. In Persian, k and g are soft immediately before a, o and u; and hard immediately before e, i, any consonant, or at the end of words.

No. 23: The sound represented by q in the above table is a guttural consonant akin to the French guttural r.

No. 29: The occurrence of w (No. 29) in standard Persian is limited to immediately after o, as in جو (jow) and دولت (dowlat).

Persian Vowels There are only six, (three pairs of) vowels in standard Persian, as follows:

a - à, o - u and e - i. The first member of each pair, that is, a, o and u usually occurs singly in Persian words; but à, u and i usually occur double, irrespective of whether they come immediately after the initial phonetic consonant, or at the very end of the word, or anywhere in between. They occur singly only immediately before the letter n, provided the latter is not immediately followed by a vowel. We must write a vowel once when it occurs singly, and twice when it occurs double. And lastly, there are, to my belief, no such things as "short" or "long" vowels, the more exact terms for them being single and double vowels respectively.

Needed Letter-signs Simple letter-signs more conformable to the characters in Latin alphabet have to be created or adopted for a number of these sounds, especially Nos. 2, 3, 6, 11, 15 and 17.

New order for the Alphabet The order of sequence followed above for the letters of the standard Persian alphabet is in principle that of the Latin Alphabet.

The following, however, is, I believe, a
VI

more reasonable order therefor, because it shows more clearly the phonetic relationship of the respective letters.

a	à	h	x	q
			k	g
			k	g
o	u	w	v	
		p	f	
		b		
		m		
e	i	y	r	z
			l	j
			n	z
			t	d

Equal Time-units A most important fact which I reached through a scientific research into Persian prosodic phenomena is that the length of time taken up in process of pronunciation, is exactly the same for any phonetic letter irrespective of whether it is a consonant or a vowel.

The Prosodic Syllable. There are two, and only two, sizes of syllables in Persian prosody, the short, and the long, representable by

the international signs ʊ and — respectively. The short syllable is composed of two phonetic letters, a consonant followed by a vowel. The long prosodic syllable is the short syllable with a phonetic letter added to its end. This letter may be either a consonant, or the same vowel over again.

In the Persian language there are two more sizes of the syllable as follows:

c) The **longer**, composed of four phonetic letters: or the long prosodic syllable with a consonant added to its end.

a) The **longest**, composed of five phonetic letters, equivalent to the longer syllable with a consonant added to its end.

Prosodically, however, the longer and the longest syllables, are always scanned — ʊ, or as two prosodic syllables, first a long one, and then a short one.

I think we can represent the last consonant of the longer syllable by a dot, and the last two consonants of the longest syllable by a colon. Thus the sign —· can adequately represent the former, and the sign —: the latter syllable.

All these syllables, prosodic and otherwise are tabulated herebelow, with c standing for a phonetic consonant and v for a phonetic vowel.

VIII

Name	Sign	Letters	Time Units	Example	Meaning
Short	ʊ	cv	2	to	you
Long (a)	—	cvc	3	tan	body
Long (b)	—	cvv	3	buu	odour
.....					
Longer(a)	—·	cvcc	4	tond	rapid
Longer(b)	—·	cvvc	4	buud	was
Longest	—:	cvvcc	5	biist	twenty

The Persian feet, or prosodic words, are of three lengths, three-, four- or five-syllabled. We come across one-, and two-syllabled feet in many metres, but I believe that all these were originally one of the above three sizes subjected to curtailment down to one, or two syllables. The number of prosodic words used or usable in Persian metres is at the most, twenty-three, as follows.

1	ʊ -	fa,ol	13	ʊ ʊ - ʊ -	fa,alààtaton
2	ʊ ʊ -	fa,elon	14	ʊ - ʊ ʊ -	mofàà,elaton
3	ʊ - -	fa,uulon	15	ʊ - - ʊ -	mafàà,iilaton
4	- ʊ -	fàà,elon	16	- ʊ - ʊ -	fàà,elààtaton
5	- - -	maf,uulon	17	- - ʊ ʊ -	mostaf,elaton
6	ʊ - ʊ -	mofàà,elon	18	ʊ - ʊ - -	mofàà,elààton
7	ʊ ʊ - -	fa,alààton	19	ʊ ʊ - - -	fa,alààtààton
8	- ʊ ʊ -	mofta,elon	20	- ʊ ʊ - -	mofta,elààton
9	- - ʊ ʊ	mostaf,elo	21	- - - ʊ -	maf,uulààtaton
10	ʊ - - -	mafàà,iilon	22	- ʊ - - -	fàà,elààtààton
11	- ʊ - -	fàà,elààton	23	- - ʊ - -	mostaf,elààton
12	- - ʊ -	mostaf,elon			

In the following table I have tried to arrange these words according to the family from which each is derived.

Persian Prosodic Words

- - - ٠ -	(- - - - -)		
	٠ -		
	٠ - -		
	٠ - - -	٠ - ٠ -	
٠ - - ٠ -	(٠ - - - -)	٠ - ٠ - -	٠ - ٠ ٠ -
	- ٠ -	٠ ٠ -	
	- ٠ - -	٠ ٠ - -	
- ٠ - ٠ -	- ٠ - - -	٠ ٠ - - -	٠ ٠ - ٠ -
	(٠)		
	- - -		
	- - ٠ (٠)	- ٠ ٠ -	
- - ٠ ٠ -	- - ٠ - -	- ٠ ٠ - -	

Remarks on Persian Prosodic Words

1- All Persian prosodic words are I believe, derived from one or the other of the following:

a) ٠ - - - b) - ٠ - - c) - - ٠ -

2- Each of these three words, it will be observed, consists of one short, and three long prosodic syllables; the short syllable being the first one in ٠ - - -, the second one in - ٠ - -, and the third one in - - ٠ -

3- The prosodic changes to which each of these words can be subjected in order to form other prosodic words are as follows:

a) The omission of the last syllable

X

b) The addition of a long syllable to its end

c) The replacement of the penultimate syllable, (should the latter be long) by a short syllable.

d) The replacement of a long syllable other than the penultimate syllable (irrespective of whether the latter is short or long) by a short one.

4- Some of these changes can be wrought upon the derivatives of these words as well, forming other derivatives.

5- Not all these words, especially the five-syllabled ones are in conscious use in Persian metres, but all of them are usable therein.

6- We cannot have the prosodic phrase - - ٠ ٠ - - - in actual practice, because it is phonetically too heavy for the Persian language, having six long prosodic syllables against a single short one. Prosodic accommodation is made by shortening one of the long syllables of this phrase; either the last one of the first word, or the first one of the second word, giving us the following two alternative phrases, both of which are quite euphonious and common in Persian metres.

- - ٠ ٠ | - - -

- - ٠ - | ٠ - -

7- Usually, all the component prosodic words of any Persian metre belong to the same column in the above table.

8- All the component prosodic words of any

Persian metre must, I believe, end in a long prosodic syllable.

9- The Persian prosodic syllables and words are exclusively phonetic entities, and therefore neither the meaning nor the accent of a Persian word is of any significance in scansion.

10- The following table shows five sizes of the prosodic word (curtailed and whole) and the total number of possible shapes (usable and unusable) which each word can take

Syllables	1	2	3	4	5
Shapes	2	4	8	16	32

11- If we represent the number of shapes by n and the number of syllables by s , we get the following formula for all the possible shapes a Persian prosodic word of any size can take.

$$n=2^s$$

12- The following table shows how many phonetic letters (i. e., time-units) each Persian prosodic word is composed of. The number of the phonetic letters of any Persian metre can consequently be easily calculated.

2 : ۰	10 : ۰ - ۰ -	12 : ۰۰ - ۰ -	14 : - - ۰ - -
3 : -	۰ ۰ - -	۰ - ۰ ۰ -	- ۰ - - -
5 : ۰ -	- ۰ ۰ -	13 : ۰ - - ۰ -	- - - ۰ -
6 : - -	- - ۰ ۰	- ۰ - ۰ -	
7 : ۰ ۰ -	11 : ۰ - - -	- - ۰ ۰ -	
8 : ۰ - -	- ۰ - -	۰ - ۰ - -	
- ۰ -	- ۰ -	۰ ۰ - - -	
9 : - - -		- ۰ ۰ - -	

All Persian hemistichs written to the same metre

a) are composed normally of exactly the same number of phonetic letters.

b) have consonants and vowels in exactly corresponding places.

Each of the following variations increase this number by one

1- The feminine ending

2- The cesura

3- The replacement of the initial ۰ - - by - ۰ - -

The double mute feminine ending increases it by two.

The quasi-cesura would decrease it by one, but in all such cases due prosodic compensation is made in the course of scansion, and the original number of phonetic letters is maintained.

The correspondence of vowels and consonants is modified only by the following factors :

1- Where a hemistich has cvv instead of cvc.

2- Where the quasi-cesura gives c instead of cv

3- Where the double quasi-cesura gives cc instead of cv

Among the common Persian metres, the shortest is

- - || ۰ ۰ - ۰ - | ۰ - -

with 26, and the longest is

۰ ۰ - ۰ - | ۰ ۰ - ۰ - || ۰ ۰ - ۰ - | ۰ ۰ - ۰ -

with 48 phonetic letters.

The formal formula of the metre of the robââ,ii has 33 phonetic letters. The following table shows the number of phonetic letters of each of the twelve fundamental forms of this metre.

33:	1A and 1B
32:	2A and 2B 3A 4A and 4B
31:	5A 6A and 6B 7A
30:	8A

Comparative Prosody. The reason why Persian poems are more musical than European poems is that while both prosodies are based on the short and the long (or respectively the unstressed and the stressed) syllables,

a) In Persian prosody there is only one definite size for either syllable; two letters (cv) for the short, and three letters (cvc or cvv) for the long one: whereas there are several sizes to each prosodic syllable in European prosodies.

b) The size of neither prosodic syllable is interchangeable (and therefore confusable) with that of the other one in Persian prosody: while more than one of the sizes of either syllable is the same as one of the sizes of the other syl-

lable in European prosody. In other words, the same word may once be scanned as short and at another time as long in European, but never in Persian prosody.

c) The smallest size of either prosodic syllable in European prosody is larger than the size of the corresponding syllable in Persian prosody.

d) The construction of the metre is looser in European than in Persian prosody, because the former has greater freedom in respect of legitimate variations as well as the number and the nature of feet within the hemistich.

e) Occidental poetry has great freedom of rhythm and commands a wider range of vocabulary and subject matter. Persian poetry, on the other hand, continues to force her toes in the exquisite but very tight shoes of classical decorum. Very recently, however, there are signs, although faint and spasmodic ones, of emancipation along Occidental lines.

From Prosody to Poetry. Prosody begins where phonetics ends and ends where poetry begins. In other words, the largest phonetic unit, or the letter, is the smallest prosodic unit; and the largest prosodic unit, or the metre, is the smallest poetic unit, or the hemistich. Prosody is therefore the science between phonetics and poetics even as psychology is the science between physiology and sociology. The following table shows the progress from the smallest prosodic

to the largest poetic unit in Persian literature.

Phonetic :	
Letter	Prosodic letter
Prosodic :	
Syllable	2, or 3, letters
Word (foot)	3, 4, or 5 syllables
Phrase	2 words (half a metre)
Sentence (metre)	2 phrases (2, 3, or 4 words)
Poetic :	
Mesra ₁ (Hemistich)	Metre
Beyt (Distich)	2 hemistichs
Robàà ₁ ii (Quatrain)	2 distichs
Qazal (Sonnet)	6 to 14 distichs
Qasiide (Ode)	14 to 50 or more distichs

I am conscious that most of the above assertions may be questioned, vigorously or otherwise, by orthodox Persian prosodists, as untried novelties: Personally, however, I am under the impression that all the relative calculations work out correctly. But unfortunately considerations of space do not allow me to present my reasons and explanations here.

m. f.

Tehràn

Sept. 1942

THE METRE OF THE ROBÀÀ₁II

The Problem Metre.

The metre of the robàà₁ii, (the xayyàamiyan quatrain) might well be called the dark metre, having always been a problem to prosodists. It was, definitely, the most intricate prosodic problem of Persia, and therefore, possibly, of the whole world.

Inadequate Formulas

Of the formulas given for the metre of the robàà₁ii; the earliest, (in fact, the one that is said to have originated this form of poetry) is recorded in " al mojam" by Shams. It is :

غلطان غلطان هميرود تا بن گو

Qaltàn qaltàn hamiiravad tàà bon e gow .

— — — — ن — ن — — ن — .

(i.e., "Rollingly, rollingly, it goes to the bottom of the hole !") said to have been exclaimed by a boy (and overheard by a poet) when one of the hazelnuts at which the boy was playing went astray. (There is a variant reading of "kuu" for "gow", which means "lane", but this in no way affects the above scansion). And the latest formula for this metre, as was taught to me by my school textbook on rhetoric, is the Arabic phrase:

Làà howl o va làà qovvat o ,ellàà be llààh !

لا حول ولا قوت الا بالله

— — ن — — ن — — — —

which means : " There is no motion and no power except in ,allààh. " This scans differently from the above formula, as is readily perceived.

Let us now take one of the most celebrated robàà, iis of xayyaàm, (the greatest poet who wrote almost exclusively in this form and to this metre) :

وقت سحر است، خیز ای مایه ناز - نرمک نرمک باده ده وچنک نواز
کانهها که به جایند نیایند کسی - و آنها که شدند کس نمیآید باز

Vaqt ee sahar ast xiiz. ,ey mààye ye nààz ;
Narmak narmak bààde deh oo çang navààz.

K ànhàà ke be jàà yand napààyand kas ii,

V ànhàà ke codand, kas nemii : ààyad bààz .

And this is how the four hemistichs of this quatrain scan , respectively :

-- u u - u - u -- u u - .

-- - - - u u -- u u - .

-- u u -- u u -- u u - .

-- u u - u - u - - - .

I may direct the reader's attention to the justly bewildering fact that every single one of the four hemistichs of this robàà, ii scans differently from every one of the other three; and what is still more bewildering, differently from either of the above two " formulas " (!) as well. And yet that is not all. In other ordinary robàà, iis, we will find hemistichs scanning differently from any of the above six !

Now, the problem is exactly, this :

1) How many forms, in all, can the metre of the robàà, ii have ? and

2) What is the relation (if any) between them ?

Modern " Prosodists "

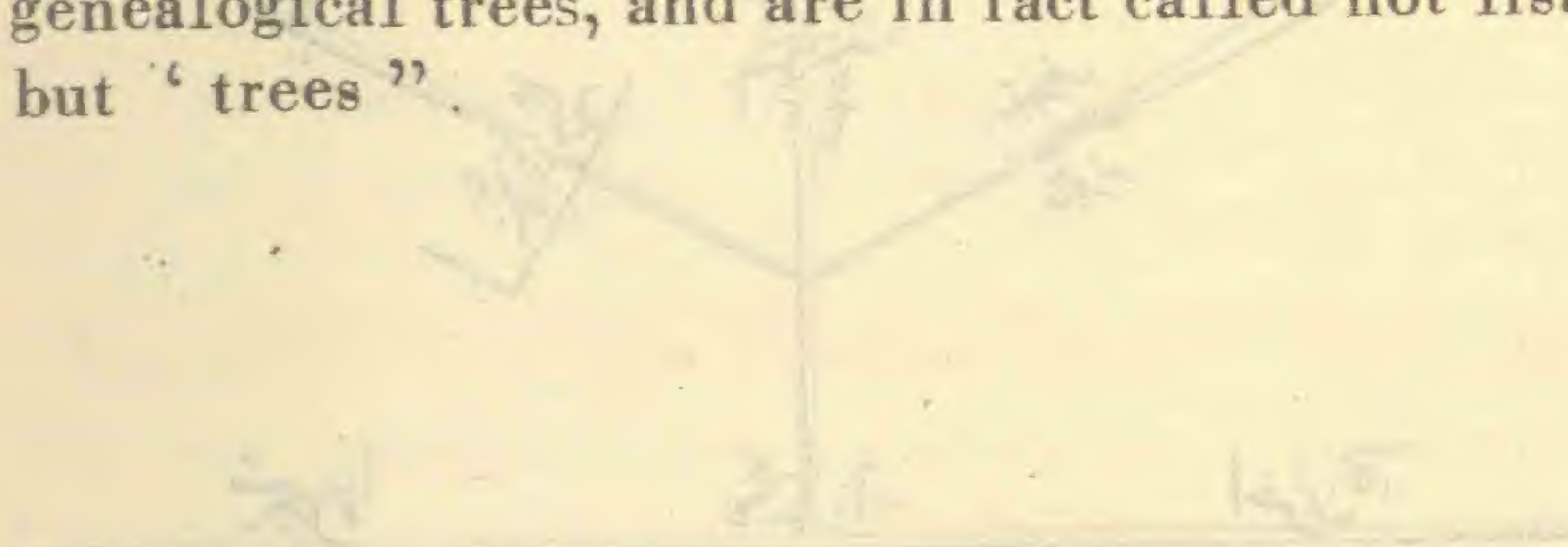
All modern manuals of prosody tell us that:

1) the metre of robàà, ii belongs to the Hazaj (u - - -) family, and

2) the robàà, ii has not one, but twenty-four metres .

These twenty four metres , they go on to assert, can be divided into two equal groups according as they begin with the prosodic word " maf, uulo " (scientifically, - - u) or " maf, uulon " (- - -). Consequently, they give an arrangement of these metres in two lists, one called " ,axrab " and the other " ,axram . "

These lists, as shown in the accompanying photographs, are drawn up in the form of genealogical trees, and are in fact called not lists, but " trees " .



The Two Trees

Transcribed phonetically in Latin characters, they read as follows :

I-The ,axrab Tree .

Maf,uulo	mafàà,iilon	maf,uulon	fa,
Maf,uulo	mafàà,iilon	maf,uulon	fàà,
Maf,uulo	mafàà,iilon	maf,uulo	fa,ol
Maf,uulo	mafàà,iilon	maf,uulo	fa,uul
Maf,uulo	mafàà,iilo	mafàà,iilon	fa,
Maf,uulo	mafàà,iilo	mafàà,iilon	fàà,
Maf,uulo	mafàà,iilo	mafàà,iilo	fa,ol
Maf,uulo	mafàà,iilo	mafàà,iilo	fa,uul
Maf,uulo	mafàà,elon	mafàà,iilon	fa,
Maf,uulo	mafàà,elon	mafàà,iilon	fàà,
Maf,uulo	mafàà,elon	mafàà,iilo	fa,ol
Maf,uulo	mafàà,elon	mafàà,iilo	fa,uul.

II-The ,axram Tree.

Maf,uulon	maf,uulon	maf,uulon	fa,
Maf,uulon	maf,uulon	maf,uulon	fàà,
Maf,uulon	maf,uulon	maf,uulo	fa,ol
Maf,uulon	maf,uulon	maf,uulo	fa,uul
Maf,uulon	fàà,elon	mafàà,iilon	fa,
Maf,uulon	fàà,elon	mafàà,iilon	fàà,
Maf,uulon	fàà,elon	mafàà,iilo	fa,ol
Maf,uulon	fàà,elon	mafàà,iilo	fa,uul
Maf,uulon	maf,uulo	mafàà,iilon	fa,
Maf,uulon	maf,uulo	mafàà,iilon	fàà,
Maf,uulon	maf,uulo	mafàà,iilo	fa,ol
Maf,uulon	maf,uulo	mafàà,iilo	fa,uul

Copied from Shams

Before setting about to analyse these "trees" I wish to explain that in all this, the modern prosodists merely repeated, often without acknowledgement, what Shams wrote on this subject in "al mo, jam". Shams himself said that these "trees" were in turn quoted by him from a book on prosody by their originator, Hasan Qattàn.

Qattàn

This Qattàn was a most remarkable man. For some time at least, he was a practising physician, and some books on medicine are attributed to him. A book of his on astronomy, called "Keyhàncenààxt", was recently published in Teh-ràn. It is incidentally written in excellent prose. Qattàn wrote poetry as well. He was also a celebrated genealogist, and the names of two books he is said to have written on this subject have come down to us. He was furthermore, a jurist, a mathematician, and a philosopher. The title of "emààm" (Holy Leader) was conferred upon him because he was a profound ,eslààmic theologian. Withal, there were some who doubted what his real religion was. Maybe he was too much of a rational thinker to be an orthodox believer. He was, as we see, essentially a man of science, and a wonderfully versatile one at that. That was in all probability why he was, (very aptly, I think) also given the

title of “*eyn oz zamàn*” meaning “the Eye of the Age”.

Now added to all this, we know that he was a prosodist, and wrote a book on this subject. How great a prosodist, is proved by the fact that he successfully tackled the thorniest problem in this science, the metre of the *robàà,ii*; and not even Shams, the prince of Persian prosodists (although he lived and wrote more than a century after Qattàn,) could modify even as to any detail, the latter's verdict in this case. We know of no Persian prosodist before Qattàn. Therefore, I think that we may well add “the father of Persian prosody” to his other titles.

He was indeed a remarkable man, lived an eventful life, and came to a dramatic end. When he was sixty-eight, his library (and perhaps, we may guess, also his laboratory) was plundered in the course of Xààrazmçààh's invasion of Xoràà-sàn. Qattàn, however, lived to be eighty, when once again, that province was overrun, this time by the Qoz Turks, who, among others, slew him in Marv, his native town.

Opinion On Qattàn

To return to our subject; Qattàn, according to Shams, thought that the *robàà,ii* had twenty-four metres, and he arranged them in two “trees”, wherein, I feel inclined to guess again, his genealogic, influenced his prosodic, genius. What he says about the metre of the *robàà,ii* is not,

fundamentally wrong, but I think it can and must be much simplified, all the extraneous matter eliminated, and the details classified anew; so that the essential facts may be rescued from obscure confusion, and known in their true nature, against proper perspective. It is amazing, however, that no new light of thought should have been shed on a scientific problem (nay, indeed upon a whole branch of mathematical science) during the whole of the last eight hundred years. A monument this, to the mental lethargy of the hordes of Persian “prosodists” (Shams of course excepted) that came after Qattàn.

The Two Lists.

The Qattàn lists, transcribed in modern prosodic script, are given below. I preserve his system of wording the metres. To facilitate reference, however, I have designated each metre by a number, and will preserve this number throughout this discussion.

TABLE I- The *axrab* list

1	--اااااااااااا
2	--اااااااااااا
3	--اااااااااااا
4	--اااااااااااا
5	--اااااااااااا
6	--اااااااااااا
7	--اااااااااااا
8	--اااااااااااا
9	--اااااااااااا
10	--اااااااااااا
11	--اااااااااااا
12	--اااااااااااا

TABLE 2: The 'axram List

13	--- --- --- ---
14	--- --- --- ---
15	--- --- --- ان
16	--- --- --- ان
17	--- ن- ن- ---
18	--- ن- ن- ---
19	--- ن- ن- ان
20	--- ن- ن- ان
21	--- ان- ان- ---
22	--- ان- ان- ---
23	--- ان- ان- ان
24	--- ان- ان- ان

The Sameness of the Metre .

It is a law without an exception in Persian prosody that all the hemistichs (*mesra's*) of the same poem must be written to one and the same metre . Furthermore , as we remember , any metre is subject to several legitimate minor variations . It is therefore a rational conjecture that the *robââ'ii* has not several metres , but only one metre ; that metre , however , having several legitimate , though slightly variant forms . In such a case the question would resolve itself into this : a) which is the original form of the metre of the *robââ'ii* ? b) How many variant forms (if any) can it have, and why? It is ,however, too early to go on with this guess, and we turn to study the Qattân "metres"

-- Versus --, or 24 into 12

One of the first phenomena that catch the eye of the prosodic observer of these "metres" is the great similarity between a considerable

number of them . We therefore set about finding out what, exactly, this similarity consists of, and what conclusions are to be derived therefrom . We see, among others, that every second "metre" is identical with the one immediately preceding it ; but that, whereas it ends in an overlong syllable (-.), the last syllable of the latter "metre" is a normal long one(-). This cleanly divides these twenty-four "metres" into two equal groups or twelve corresponding pairs as shown below :

Table 3: The Qattân "metres" differentiated by the mute feminine ending .

'axrab	
1 --ان- ن- ن- ---	2 --ان- ن- ن- ---
3 --ان- ن- ن- ان	4 --ان- ن- ن- ان
5 --ان- ن- ن- ان	6 --ان- ن- ن- ان
7 --ان- ن- ن- ان	8 --ان- ن- ن- ان
9 --ان- ن- ن- ان	10 --ان- ن- ن- ان
11 --ان- ن- ن- ان	12 --ان- ن- ن- ان
'axram	
13 --- --- --- ---	14 --- --- --- ---
15 --- --- --- ان	16 --- --- --- ان
17 --- ن- ن- ---	18 --- ن- ن- ---
19 --- ن- ن- ان	20 --- ن- ن- ان
21 --- ان- ان- ---	22 --- ان- ان- ---
23 --- ان- ان- ان	24 --- ان- ان- ان

Now, as formerly explained , this phenomenon, which I called the mute feminine ending, is one of several phonetic liberties allowable within any metre . It leaves the formal formula of the metre absolutely unaffected , and cannot create any new metre . Therefore, the items with overlong last syllables must be eliminated from

the formal formula of the metre and does not create a new metre. This wipes out the six "metres" ending in "--, (as against those ending in --) and leaves us with only six out of the original 24 which Qattàn (and all prosodists after him) considered possible for the robàà,ii. We come to know incidentally that they were ignorant of the fact that the cesura creates no new metres.

Cesura 2, or 6 into 3

Pursuing the same vein of enquiry, we observe that three of the remaining six metres begin with the prosodie word -- while the other three begin with --- as shown in the following table.

TABLE 6 : the "metres" of table 5 divided according to the -- or the --- beginning.

3	--	15
7	--	23
11	--	19

We observe further that the prosodic syllable after -- is in all cases short, while that immediately following --- always long. It eventually dawns upon us that this divides these six "metres" neatly into three pairs, either member of each pair being exactly like the other one except that after the first two syllables (which in all six are both long) the one has two short syllables while the other has one long syllable. Again the cesura, and the elimination of the three with the long syllables. The

eliminated metres in this case are the ones beginning with ---, and are, by the way, the last of the "axram tree".

The Last Cesura.

The original 24 "metres" are thus reduced to 3, namely.

TABLE 7

3	--
7	--
11	--

It is by this time rather an easy task to eliminate No. 3 as the after-the-cesura form of No. 7; the cesura having taken place on the latter's eighth (short) syllable. The eliminations on the cesura principle incidentally, end here, after having disposed of ten out the twelve that remained after the elimination of the other twelve which ended in overlong syllables.

The two Left

As many as 22 out of Qattàn's 24 "metres" are now eliminated as, not independent metres, but simply repetitions or after-the-legitimate-variations forms of either of the following two:

TABLE 8

7	--
11	--

-- Versus --

On closer scrutiny we find that these hardy

two are in turn identical but for one fact : namely, that whereas a long and a short syllable form the sixth and seventh syllables ,respectively, of either "metre", the order in which they occur in 7 , (— ∪) is opposite the order they have in II (∪ —). This unity and difference may be expressed succinctly in either of the following prosodic formulas :

Table 9

7 (11)	-- ∪ ∪ -- ∪ ∪ -- ∪ ∪ - or
	∪ -
11 (7)	-- ∪ ∪ - ∪ - ∪ -- ∪ ∪ -
	- ∪

Last and Short

We may now properly go on to another great question, the component words of these "metres". Two prosodic words ending in short syllables (-- ∪ and ∪ - - ∪) as we see , occur in both "metres".

This gives us a reason to suspect the correctness of the words into which Qattân divided these "metres". We must therefore try to rearrange the words of these "metres", trying all the possible different arrangements, to see which one is best .

Component blocs of 13 .

Each of these two "metres" is, as we know, composed of thirteen prosodie words, and we know that it must be divided into either three, or four , words ; because the longest prosodic word we have is five-syllabled, and two such words would still leave three of the syllables

of either metre unaccounted for . But if divided into three, or four, prosodic words, considering that whole prosodic words are three- , four- or five- syllabled, and curtailed prosodic words one- , two- or three- . syllabled, the component words of either "metre" cannot but correspond to one of the formulas in the following table :

TABLE 10 Component Blocs of 13

3 worded	twice 5	once 3		
	once 5	twice 4		
4 worded	twice 5	once	once 1	ONCE 1
	once 5	once 4	once 3	
	once 5	once 4	twice 2	
	thrice 4	once 1		
	wice	once 3	once 2	
	once 4	thrice 3		

Now , the number thirteen divided in all possible ways into component parts of these sizes according to the above arrangements, affords no more nor less than seventy four possibilities; and as we have two metres to deal with, we will have to study a total number of seventy- four pairs, or 148 possible word-arrangements .

2 Into 148 .

Before proceeding to write out all these possibilities, I find it apt to remark that having reduced , with a good deal of calculation , the possibilities of the metres of the robââ,ii from 24 to 2, we now seem to have retrogressed, for

we have increased them at one stroke from 2 to as many as 148. If we wish, however, to proceed scientifically, this is a necessary step toward the next stage of final reduction.

TABLE 11. The 148 word-arrangements.

1	5-5-3	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
2	5-3-5	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
3	3-5-5	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
4	5-4-4	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
5	4-5-4	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
6	4-4-5	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
7	5-4-3-1	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
8	5-4-1-3	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
9	5-3-4-1	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
10	5-3-1-4	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
11	5-1-4-3	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
12	5-1-3-4	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
13	4-5-3-1	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
14	4-5-1-3	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
15	4-3-5-1	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
16	4-3-1-5	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
17	4-1-5-3	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
18	4-1-3-5	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
19	3-5-4-1	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
20	3-5-1-4	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
21	3-4-5-1	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
22	3-4-1-5	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
23	3-1-5-4	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
24	3-1-4-5	- - ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن

25	1-5-4-3	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
26	1-5-3-4	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
27	1-4-5-3	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
28	1-4-3-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
29	1-3-5-4	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
30	1-3-4-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
31	5-4-2-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
32	5-2-4-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
33	5-2-2-4	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
34	4-5-2-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
35	4-2-5-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
36	4-2-2-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
37	2-5-4-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
38	2-5-2-4	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
39	2-4-5-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
40	2-4-2-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
41	2-2-5-4	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
42	2-2-4-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
43	5-5-2-	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
44	5-5-1-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
45	5-2-5-1	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
46	5-2-1-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
47	5-1-5-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
48	5-1-2-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
49	2-5-5-1	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
50	2-5-1-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
51	2-1-5-5	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن
52	1-5-5-2	- ن - ن - ن - ن - ن	- ن - ن - ن - ن - ن

53	1-5-2-5	-ان-ان-ان-ان-	-ان-ان-ان-ان-
54	1-2-5-5	-ان-ان-ان-ان-	-ان-ان-ان-ان-
55	4-4-4-1	-ان-ان-ان-ان-	-ان-ان-ان-ان-
56	4-4-1-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
57	4-1-4-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
58	1-4-4-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
59	4-4-3-2	-ان-ان-ان-ان-	-ان-ان-ان-ان-
60	4-4-2-3	-ان-ان-ان-ان-	-ان-ان-ان-ان-
61	4-3-4-2	-ان-ان-ان-ان-	-ان-ان-ان-ان-
62	4-3-2-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
63	4-2-4-3	-ان-ان-ان-ان-	-ان-ان-ان-ان-
64	4-2-3-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
65	3-4-4-2	-ان-ان-ان-ان-	-ان-ان-ان-ان-
66	3-4-2-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
67	3-2-4-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
68	2-4-4-3	-ان-ان-ان-ان-	-ان-ان-ان-ان-
69	2-4-3-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
70	2-3-4-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
71	3-3-3-4	-ان-ان-ان-ان-	-ان-ان-ان-ان-
72	3-3-4-3	-ان-ان-ان-ان-	-ان-ان-ان-ان-
73	3-4-3-3	-ان-ان-ان-ان-	-ان-ان-ان-ان-
74	4-3-3-3	-ان-ان-ان-ان-	-ان-ان-ان-ان-

Two Requirements .

We now embark on a vast scheme of elimination to see which of these different possible word-arrangements best suits either of our two "metres". I think we need demand of that arrangement but two elementary things :

- a) that every one of the component words should end in a long syllable, and
- b) that the words should be symmetrically arranged .

With Long Last

Now, by far the greatest number (61) of these 74 pairs of " metres " contain words ending in short syllables . Therefore, requirement A eliminates them, leaving us only the following pairs : 1,4,8, 11 (a), 12 (a), 25 (a), 26 (a), 27, 33 (b), 38 (b), 58,68 (a), 69 (a), 70 .

Symmetry

The centre of symmetry of any metre is indicated by the hinge, that comes always immediately before the penultimate word, and is never affected in any way by any curtailment to which the metre may be, or may have been, subjected. We rewrite the above "metres", adding the hinges, as follows.

TABLE 12 : Metres of TABLE 11, without prosodie words ending in a short syllable : (The already discarded member of each pair is put in parentheses) .

TABLE 12

1	- - ٥٥ - ٥٥ - - ٥٥ -	- - ٥٥ - ٥٥ - - ٥٥ -
4	- - ٥٥ - ٥٥ - ٥٥ -	- - ٥٥ - ٥٥ - ٥٥ -
8	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -
11	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -	(- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -)
12	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -	(- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -)
25	- ٥٥ - ٥٥ - ٥٥ - ٥٥ -	(- ٥٥ - ٥٥ - ٥٥ - ٥٥ -)
26	- ٥٥ - ٥٥ - ٥٥ - ٥٥ -	(- ٥٥ - ٥٥ - ٥٥ - ٥٥ -)
27	- ٥٥ - ٥٥ - ٥٥ - ٥٥ -	- ٥٥ - ٥٥ - ٥٥ - ٥٥ -
33	(- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -)	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -
38	(- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -)	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -
58	- ٥٥ - ٥٥ - ٥٥ - ٥٥ -	- ٥٥ - ٥٥ - ٥٥ - ٥٥ -
68	- ٥٥ - ٥٥ - ٥٥ - ٥٥ -	(- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -)
69	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -	(- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -)
70	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -	- - ٥٥ - ٥٥ - ٥٥ - ٥٥ -

Now the hinge but separates the first from the second prosodic phrase; and if either of the phrases is placed under (or above) the other one so that the bars separating the first and second words of each phrase respectively, are along the same straight line, all the syllables of each complete phrase must be repeated in the same order by the other phrase. And if either phrase has been curtailed in respect of one or more syllables, the other phrase must clearly indicate the size as well as the nature of the part curtailed. Consequently we eliminate from the above table all the cases of word-arrangement that do not respond to this requirement. All except Pair 58 are thus eliminated.

Pair 58.

On closer examination we conclude that

pair 58 is so far, the supremely satisfactory answer to our long and tortuous quest. Taking first, the first member of this pair, we see that:

1) The metre - ٥٥ - ٥٥ - ٥٥ - ٥٥ - is derived regularly from - ٥٥ - ٥٥ - ٥٥ - ٥٥ - ٥٥ - by the omission of the first three syllables of the latter, even as the common metre

- ٥٥ - ٥٥ - ٥٥ - ٥٥ -

was derived by the selfsame process from

٥٥ - ٥٥ - ٥٥ - ٥٥ - ٥٥ - ٥٥ -

2) This metre is a member not of the Hazaj (٥٥ -) or of the Ramal (- ٥٥ -), but of the Rajaz (- - ٥٥ -) family; being derived, and but one step removed, from the parent metre of this family as follows:

- - ٥٥ - ٥٥ - ٥٥ - ٥٥ - ٥٥ -

- ٥٥ - ٥٥ - ٥٥ - ٥٥ - ٥٥ -

- ٥٥ - ٥٥ - ٥٥ - ٥٥ - ٥٥ -

3) The original metre of the robà'ii is

- ٥٥ - ٥٥ - ٥٥ - ٥٥ -

and the other member of pair 58, i. e.

- ٥٥ - ٥٥ - ٥٥ - ٥٥ -

is not an independent metre, but a variant form of it; the variation consisting of the substitution of a ٥٥ - for a - ٥٥ -. This is one of the legitimate variations within any Persian metre and was quite common in ancient times. In later, or classic Persian poetry, it is most often met with in another living metre of the same family as the robà'ii, namely,

- ن - ا - ن - ا - ن - ا - ن -

The greatest Persian ode written to this metre contains this sort of variation in plenty. It is by jamààleddin. abdorrazzàq, and begins as follows:

کیست که پیغام من به شهر شروان برد
يك سخن از من بدان مرد سخندان برد

Kii st ke peyqààm e man be cahre carvàn
barad ?

yek soxan az man be dān mard e soxandān
barad ?

I give the scansion of these two mesra's
below:

- ن - ا - ن - ا - ن - ا - ن -

- ن - ا - ن - ا - ن - ا - ن -

It will be readily seen that the very first mesra, of the ode contains one case of such variation, while the second mesra, follows the formal formula of the metre.

4) Legitimate variations always occur within the same word, and never extend from one word to another. Consequently the word-arrangement of no metre must be disturbed by any variations occurring within it. This law holds good for both members of pair 58.

Others among the 148.

My further observations on the complete list of the 148 different possible word-arrangements are as follows;

5) Pair 55, or

- ن - ا - ن - ا - ن - ا - ن -

- ن - ا - ن - ا - ن - ا - ن -

is not unsatisfactory so far as mere symmetry goes. But the law of the last long syllable of the active prosodic word is dead against it. Furthermore, we can have no metre in Persian prosody ending with a one-syllabled word. Curtailment at the end of the metre is always limited to one syllable, and except in one case (- - curtailed to -) always takes place in a four-syllabled word, so that with the one exception mentioned, three syllables is the minimum size for the curtailed word at the end of any metre.

6) We have met Pair 65, or

- ن - ا - ن - ا - ن - ا - ن -

- ن - ا - ن - ا - ن - ا - ن -

in the Qattān lists, but not as a pair.

7) Of pair 68, the first member, or

- ن - ا - ن - ا - ن - ا - ن -

might seem at first glance a satisfactory formula for the metre of the robààii, but again I object to it as of irregular construction. It is a four-worded metre derived from another four-worded mere, or

- ن - ا - ن - ا - ن - ا - ن -

by subjection of the latter to curtailment at both ends. Now any four-worded metre so curtailed gives us a three-worded, not another four-worded metre. Furthermore this scheme of word-arrangement does not hold good for the chief variant form of the metre of the robààii, causing the latter to have a word ending in a short syllable, as well as to be highly asymmetric.

8) Among the three-worded arrangements Pair

4 is worth particular notice, having the greatest semblance of symmetry. It is:

-- ٥٥ - ١ - ٥٥ - ١ - ٥٥ -
 -- ٥٥ - ١ - ٥٥ - ١ - ٥٥ -

But a bar put immediately after the first syllable in either, makes it the corresponding member of Pair 58, and is a vast improvement in the scheme of the arrangement of the words. Furthermore we have no thirteen-syllabled three-worded metre in Persian prosody, and none of the three-worded metres containing five-syllabled words are constructed according to the pattern 5-4-4, or any pattern similar to it. And finally, even this semblance of symmetry is limited to the first member of Pair 4. Therefore, considering the decided advantages of Pair 58, I have no hesitation in rejecting Pair 4 as the formula for the metre of the robàà,ii and its chief variant.

Noldeke on the robàà, ii.

Professor Theodor Noldeke (1836-1923) the great Orientalist who was among others author of "The Iranian National Epic" wrote in an appendix to that book, that the robàà,ii could often "be read as a ramal with the two first syllables cut off." What he meant by this was obviously:

-- ١ ٥٥ -- ١ ١ ٥٥ -- ١ ٥٥ --

(This is my 68 A, subject of note No. 7 above) He therefore considered it possible that the robàà,ii belonged to the Ramal (-٥- -) family. Still, he was not sure whether this was right, and wondered incidentally why the prototype

"Qaltàn qaltàn hamiiravad tàà bon e gow," (which according to my scansion is -١- - ١ ٥٥ - ١ ٥٥ -) does not correspond to the above ramal "derivative".

Noldeke, however, asserts that he is unable to catch the rhythm of the robàà,ii, (as well as that of certain other Persian metres) or to discover the key to the scansion of certain variant shapes of this metre. But the reader who has perused these leaves so far will, I think, know my answer to Noldeke's doubts.

Bogdanov on the robàà,ii.

Noldeke's "Iranian National Epic" was translated and annotated by L. Bogdanov, who among others explained in a note to Noldeke's note on the metre of the robàà,ii, referred to above, that

a) the metre of the robàà,ii, was

-- ٥٥ - ١ - ٥٥ - ١ - ٥٥ -

b) each of these three words might have variant forms. I have arranged and indicated these below his original metre as follows:

— ٥٥ —	— ٥٥ —	— ٥٥ —
— — —	— — —	— — —
	٥ — ٥ —	
	— ٥ —	

My critique of Bogdanov is that no foreigner that I know of came nearer the truth in regard to the metre of the robàà,ii, but that he, like all the other prosodists, Persian and

otherwise, being unaware of the phenomenon of curtailment from the beginning of a metre, gives as the original metre of the robàà,ii, one with the wrong word-arrangement, (to be found in my table as the first member of Pair 4, and criticized in note № 8 above). Furthermore, he is wrong in considering — — — — as a variant for the penultimate word of the metre of the robàà,ii

The origin of the metre

Noldeke raises a very interesting question, namely, how far has the metre of the robàà,ii got a popular basis, and how far does it follow the Arabic prototypes. He writes that he is not in a position to answer this question. But Bogdanov, his translator and annotator, says:

“The doubts of the esteemed author are easily settled. The roba,i happens to be a remnant of a syllabic metre still extant in the Persian prosody, but adapted to the requirements of the Arabic quantitative system. It is based on the ancient Avestan metre spentamainyu.”

There is no “syllabic metre still extant in Persian prosody”, and personally, I doubt the existence of such Persian metres even in ancient times. I think that metres thought to be syllabic were really “quantitative” in the modern sense, except that certain variations no longer allowed at present were allowed in ancient times within them. That such variations existed is proved by the fact that Shams writes that the first word of

the metre — — — — — could also be in his time — — — — — as well as — — — — —, and this prosodic licence was such a common one that he had difficulty in making even the learned persons of central and southern Persia realize the phonetic variation, and the consequent alteration of the scansion. Neither variation is now allowed.

Also, it seems to me unnatural that a Persian metre should have been “modified to conform to the requirements of Arabic prosody.” I should think the converse would be much the more likely case. Furthermore, Noldeke, an authority on Arabic prosody, considers the metre of the robàà,ii, as one of several “new” metres created by the Persians. Shams also writes that the robàà,ii is not to be found in ancient Arabic literature and is a recent adoption. Consequently, I consider it more rational to suppose that the metre of the robàà,ii is an indigenous or at least ancient Persian metre. It is of course quite possible that in former times certain variations were allowed within it which, in the course of the evolution of Persian prosody, (as greater and greater regularity was required of all metres) were later disallowed. What seems to corroborate this guess of mine is the fact that the metre of the robàà,ii is based on — — — — —, with — — — — — as chief variant; and most of the contemporary folksongs of Persia, the two earliest folksongs extant, the hymn of the Karkuye fire-temple, and the metre of the Avestàà are based on the same prosodic word with the same chief variant.

But Bogdanov's final assertion that the metre of the rubā'i is based on the ancient Avestan metre „spentamainyu,, is not inconsistent with any of the facts I am acquainted with on this subject and I hope to be able to investigate this matter later on. My only observation at the moment being that so far as I know „spentamainyu” was not the name of a metre.

APPENDIX I

“The Iranian National Epic” by Prof. Th. Noeldeke, Translated by L. Bogdanov. Bombay 1925. page 142. n.

Noldeke's note:

Some of the metres much used in Arabic poetry (like tawil, basit) almost never appear in Persian poetry; other metres which are more rare among the Arabs (like mujtass) are on the contrary frequent. Persians have, besides created some new metres amongst them such, the rhythm of which I openly confess I am unable to catch. How far the rubā'i has got a popular basis, how far it follows the Arabic prototypes, that is a question that I am not in a position to reply. Those short quatrains can in most cases be read as a ramal with the two first syllables cut of; whether that is correct is a question. Some of the variations are more or less easily discovered in the rubā'i: but I have not always succeeded in discovering a coincidence with more normal shapes. How does for instance fit in with the same, the somewhat fabulous, but nevertheless,

belonging to that metre, since quoted as the prototype, verse:

غلطان غلطان هميرود تالب كو

(Qaltàn, Qaltàn hamiiravad tàà lab e kuu)

It might be perhaps necessary just for these small verses, to hear how they are sung, in order to be able to give a correct judgment with regard to them

Bogdanov's note on the above.

The doubts of the esteemed author are easily settled. The rubā'i happens to be a remnant of a syllabic metre still extant in the Persian prosody, but adapted to the requirements of the Arabic quantitative system. It is based on the ancient Avestan metre spentamainyu. From the point of view of the Arabic prosody, it might be considered a hazaj, not a ramal as surmised by the author. It is true that the variations of the rubā'i are so many that one feels bewildered especially when not in possession of a key for its scanning. Yet it is simple enough when the schema of it is made clear. It is as follows:

(To be read from right to left. Mef)

- - - - -

The first foot can also be:

- - - - -

The second and third feet can also be:

- - - - -

The second foot can also be: (from right to left again. MeF)

- - - or - - -

Since there are no limitations as to the uniformity of the hemistichs in one and the same ruba'i, the number of possible combinations is indeed a very great one. We leave to mathematicians to calculate the exact number of such combinations. The hemistich which puzzles the author reads :

(From right to left. Me F)

ان - - - ا - - - ن - - - ا

More details with regard to the ruba'i, can be found in Gibb's History of the Ottoman Empire and in E. G. Browne's Literary History of Persia (Note by the Translator)

APPENDIX II

A slightly free translation of of pages 89, 90 and 91 of "al mojam o fii ma'àayir e 'ac-àar el 'ajam" written about 1220 by Shamseddin Mohammad of Rey, son of Qeys. Edited by Prof. E. G. Browne and Mohammad Qazviinii, (E. J. W. Gibb Memorial Series, No. Beyrut, 1909.)

CHAPTER

And one of the early Persian poets, - and I think it was Ruudakii, but God knows best, - has extracted a metre from this (1) family, called the robàà'ii, that is indeed pleasant; wherefore it has found favour with all refined persons.

The Poet and the Hazelnuts

The poet, according to report, went out on a festival day, for a walk in some of the

1) By "this" Shams means the Hazaj (i. e. ,
- - -) family. mef.

pleasure-haunts of Qazneyn, passing all sorts of people. Among others he saw a group of refined persons standing around to watch a game of hazelnuts played by some boys, and fascinated by the dexterity of one of them. Our poet being young and leisurely, entered the group and saw a boy, handsome, graceful, and sweet-tongued, who, bent on attracting all the attention of the crowd upon himself, spoke in melodious verses while playing at hazelnuts; withal pretending to be unmindful of the beckonings and whisperings of the people. The poet, astonished at so much grace and eloquence, watched fascinated, reciting the while verses from the Qor'ân expressive of admiration.

The Prototype.

Now once, when in the course of the game, the boy wanted to throw out a hazelnut from a hole, the hazelnut having gone out a little way, rolled back to its original place, whereupon the boy exclaimed :

غلطان غلطان همی رود تا بن گو

Qaltàn qaltàn hamiiravad tàà bon e gow.

(Rolligly, rollingly, it goes to the bottom of the hole.) The poet found this a nice verse, set to a pleasant metre. He referred to the laws of prosody, and found it to belong to the hazaj family. He wrote poems to this metre composed of two distichs each, both hemistichs of the first distich riming together, while of the second distich, only the second hemistich rimed with

them. He called this kind of poetry by the name of tarààne and started a great trouble in the world

The Horoscope of the metre.

Verily the fortune of the origination of this metre corresponded with the sign Libra; the Moon, Venus and Mercury being in the Meridian; the Sun and Jupiter regardant from trine; and Saturn and Mars conjunct in sextile

The world-trouble

Wherefore this metre has conquered the heart of humanity. High and low, wise as well as simple, delight in it, saint and sinner, righteous and ruffian love it; men void of taste, who know not prose from poetry, and are ignorant of metre and harmony, dance rapturously when they hear a tarààne; those dead of heart, who cannot differentiate between a musical composition and the braying of an ass, and are immeasurably remote from the stage of being able to appreciate the sound of the harp, barter their lives for a robbàà,ii. Many the maiden who, having never in her life strayed from her home, has, when excited by the tarààne, broken her house of virtue, wall and door; and many the lady who, for love of the robbàà,ii, tore the shirt of her chastity warp from woof. Truly, none of the metres invented or originated after xaliil, is nearer to the heart, or more clinging to the soul than this one, and masters of the musical art have composed noble melodies and exquisite songs thereto.....

Quatrains written to this metre, if they are in the Persian language, are called dobeytii (i. e., composed of two distichs); and if they are in the Arabic language, are called robàà,ii (i. e., composed of four pieces) because the Hazaj metre in Arabic prosody consists of four parts.....

The Robàà,ii and the Arabs

Certain technical prosodic features of this metre were non-existent in the poetic literature of the Arabs, wherefore no Arabic verses were written to this metre in ancient times. Nowadays, however, musicians and poets favour this metre greatly, and Arabic robàà,iiis have spread throughout, and grown common in, all Arabian towns...

The metres of the dobeytii are of twenty-four kinds, beginning either with maf,uulo(--و) or maf, uulon (---)..... and ending in fa, (—), fàà, (—.), fa,ol (و-) or fa,uul (و-.).....

Shams on Qattàn

Xààje ,emààm Hasan Qattàn who was one of the ,émààms of xorààsàn wrote a treatise on the science of prosody and arranged the metres of the dobeytii in two trees. I have in the present book reproduced the same figures, written a hemistich to each variety, and indicated the technical prosodic features, in order the facts may be the more easily understood, and the beginner may the sooner master the manner of derivation thereof, dear God willing.

APPENDIX III

Not 148, but 172.

After this short essay had gone into print so far, I found out that I had omitted to mention

once 5, twice 3, once 2

among the possible combinations of four blocs totalling thirteen. Consequently the twelve pairs given below were omitted from TABLE 11 (pages 18 - 20):

TABLE 13 : Complementary to TABLE 11.

75	5-3-3-2	-- ىى -ا- ىى - ىى -	- ىى - ىى - ىى - ىى -
76	5-3-2-3	- ىى - ىى - ىى - ىى -	-- ىى - ىى - ىى - ىى -
77	5-2-3-3	-- ىى - ىى - ىى - ىى -	-- ىى - ىى - ىى - ىى -
78	3-5-3-2	- ىى - ىى - ىى - ىى -	- ىى - ىى - ىى - ىى -
79	3-5-2-3	-- ىى - ىى - ىى - ىى -	-- ىى - ىى - ىى - ىى -
80	3-3-5-2	- ىى - ىى - ىى - ىى -	- ىى - ىى - ىى - ىى -
81	3-3-2-5	-- ىى - ىى - ىى - ىى -	-- ىى - ىى - ىى - ىى -
82	3-2-5-3	-- ىى - ىى - ىى - ىى -	-- ىى - ىى - ىى - ىى -
83	3-2-3-5	- ىى - ىى - ىى - ىى -	- ىى - ىى - ىى - ىى -
84	2-5-3-3	-- ىى - ىى - ىى - ىى -	-- ىى - ىى - ىى - ىى -
85	2-3-5-3	- ىى - ىى - ىى - ىى -	- ىى - ىى - ىى - ىى -
86	2-3-3-5	- ىى - ىى - ىى - ىى -	- ىى - ىى - ىى - ىى -

Of these twelve pairs all but 77 b, 84 b, and pair 85 (subject of the following table) are unfit to be considered as the formula for the metre of the robàà,ii because they contain prosodic words ending in short prosodic syllables.

TABLE 14 : Complementary to TABLE 12

77	(- ىى - ىى - ىى - ىى -)	- ىى - ىى - ىى - ىى -
84	(- ىى - ىى - ىى - ىى -)	- ىى - ىى - ىى - ىى -
85	- ىى - ىى - ىى - ىى -	- ىى - ىى - ىى - ىى -

These three items also must be rejected, along with all the items of table 12 (except pair 58 there) because the hinge placed immediately before their respective penultimate words proves that they do not fulfil the second requirement for the formula of the metre of the robàà,ii, that is, the symmetrical arrangement of the component prosodic words. Furthermore, none of these items is noteworthy in any other respect. Consequently the addition and treatment of the twelve pairs of 5-3 3-2 metres subject of Table 13 in no way alters the conclusions reached in this short essay (pages 23 and 24) regarding the metre of the robàà,ii, The corrections indicated hereunder must however be made in order to show that the possible number of formulas for the metre of the robàà,ii, having been reduced from Qattàn' s 24 to 2, must before the final eliminations be increased to not 148 (seventy four pairs) but 172 (eighty-six pairs).

The Corrections.

Page 17, immediately after line 13, add:

once 5, twice 3, once 2.

Page 17, line 22. Change "seventy-four" to " eighty-six "

Page 17, lines 23 and 24, and page 18, lines 2 and 5. Change 148 to 172.

Page 20. Add Table 13 to the end of Table 11.

Page 21, line 17. Add: 77 (b), 84 (b), 85.

Page 22. Add Table 14 to the end of Table 12.

APPENDIX IV

A better order for the 172.

Another point I realized after the relative part of this short essay was printed was that the items of Table 11 (pages 18-20) could be arranged in another, and for reference purposes, much preferable order. The said table, as it stands, is a simple expansion of Table 10 (page 17).

I took each of the items composed of three, and then of four, prosodic word-sizes of Table 10 in succession, and wrote out all the possible combinations thereof in Table 11. The following table helps to make the scheme of TABLE 11 clear. The items on its second column are the groups of prosodic word-sizes of Table 10, and the numbers opposite each item on the first column are the numbers of the items in Table 11 comprising all the different possible combinations of the units of that group.

TABLE 15 : Scheme of TABLE 11.

Numbers in TAB. 11	Word-size group
1 - 3	5 - 5 - 3
4 - 6	5 - 4 - 4
7 - 30	5 - 4 - 3 - 1
31 - 42	5 - 4 - 2 - 2
43 - 54	5 - 5 - 2 - 1
55 - 58	4 - 4 - 4 - 1
59 - 70	4 - 4 - 3 - 2
71 - 74	3 - 3 - 3 - 4

(NOTE. As explained elsewhere, the 5-3-3-2 item was forgotten in Table 10 and therefore in Table 11. The possible different combinations of its component figures form the 12 items of the complementary Table 13 and should have been duly placed immediately after the 5 - 4 - 2 - 2 items on Table 11.)

Now, I think the 86 items in question had much better be arranged in the order followed in Table 16 below; because it is much easier to find any required item in this than in Table 11; and the relations between the items similar in any respect, is here indicated in a much clearer manner. For one thing, since the four-worded items are exactly eighty in number, and are by far the more important group, I have placed them independently, and before the 6 three-worded items. Then, I have arranged the four-worded items in five

columns according as they begin with a 5-, 4-, 3-, 2- or one - syllabled word-size. Thirdly, each individual item begins with the largest figure it contains, and goes on regularly to its smallest figure. Furthermore, as to the different items placed on a level, horizontally,

a) the sum of the first two figures in any two of them is the same, and

b) the last two figures in all of them are identical.

All these points of arrangement are true in respect of the 6 three-worded items, except where the unavoidable difference in the number of the words renders a corresponding modification natural.

TABLE 16: The 172 word- arrangements.

A									
1	5-5-2-1								
2	5-5-1-2								
3	5-4-3-1	19	4-5-3-1						
4	5-4-2-2	20	4-5-2-2						
5	5-4-1-3	21	4-5-1-3						
6	5-3-4-1	22	4-4-4-1	38	3-5-4-1				
7	5-3-3-2	23	4-4-3-2	39	3-5-3-2				
8	5-3-2-3	24	4-4-2-3	40	3-5-2-3				
9	5-3-1-4	25	4-4-1-4	41	3-5-1-4				
10	5-2-5-1	26	4-3-5-1	42	3-4-5-1	56	2-5-5-1		
11	5-2-4-2	27	4-3-4-2	43	3-4-4-2	57	2-5-4-2		
12	5-2-3-3	28	4-3-3-3	44	3-4-3-3	58	2-5-3-3		
13	5-2-2-4	29	4-3-2-4	45	3-4-2-4	59	2-5-2-4		
14	5-2-1-5	30	4-3-1-5	46	3-4-1-5	60	2-5-1-5		
15	5-1-5-2	31	4-2-5-2	47	3-3-5-2	61	2-4-5-2	71	1-5-5-2
16	5-1-4-3	32	4-2-4-3	48	3-3-4-3	62	2-4-4-3	72	1-5-4-3
17	5-1-3-4	33	4-2-3-4	49	3-3-3-4	63	2-4-3-4	73	1-5-3-4
18	5-1-2-5	34	4-2-2-5	50	3-3-2-5	64	2-4-2-5	74	1-5-2-5
		35	4-1-5-3	51	3-2-5-3	65	2-3-5-3	75	1-4-5-3
		36	4-1-4-4	52	3-2-4-4	66	2-3-4-4	76	1-4-4-4
		37	4-1-3-5	53	3-2-3-5	67	2-3-3-5	77	1-4-3-5
				54	3-1-5-4	68	2-2-5-4	78	1-3-5-4
				55	3-1-4-5	69	2-2-4-5	79	1-3-4-5
						70	2-1-5-5	80	1-2-5-5
B									
81	5-5-3								
82	5-4-4	84	4-5-4						
83	5-3-5	85	4-4-5	86	3-5-5				

APPENDIX V : LAST REMARKS

The Six Legitimate Variations.

The legitimate variations in Persian prosody, to all of which the metre of the robââ,ii is subject, are I think six, as follows:

TABLE 18: The Six Variations (v)

1.	ج - for - ج	cvccv or cvcvv for cvccv or cvcv The reversal of the order of two immediately successive and of course different prosodic syllables.
2.	- for ج	cvc or cvv for cvcv The cesura
3.	- , for - ج	cvcc or cvvc for cvccv or cvcv respectively The quasi-cesura.
4.	- : for - ج	cvccc or cvvcc for cvccv or cvcv respectively The double quasi-cesura.
5.	- , for -	cvcc or cvvc for the last cvc or cvv The mute feminine ending.
6.	- : for -	cvccc or cvvcc for the last cvc or cvv The double mute feminine ending.

(v) c in this table is taken to stand for a phonetic consonant, and v for a phonetic vowel.

And lastly, I have drawn up the following table as a key to the corresponding items in Tables 11. The first figure in each column is that in Table and the second figure, the number of the same in Table 11.

TABLE 17: number corresponding in TABLE 16 and 11

T16-T11	T16-T11	T16-T11	T16-T11	T16-T11	T16-T11	T16-T11	T16-T11
1-43	11-32	21-14	31-35	41-20	51-82	61-39	71-52
2-44	12-77	22-55	32-63	42-21	52-67	62-68	72-25
3-7	13-33	23-59	33-64	43-65	53-83	63-69	73-26
4-31	14-46	24-60	34-36	44-73	54-23	64-40	74-53
5-8	15-47	25-56	35-17	45-66	55-24	65-85	75-27
6-9	16-11	26-15	36-57	46-22	56-49	66-70	76-58
7-75	17-12	27-61	37-18	47-80	57-37	67-86	77-28
8-76	18-48	28-74	38-19	48-72	58-84	68-41	78-29
9-10	19-13	29-62	39-78	49-71	59-38	69-42	79-30
10-45	20-34	30-16	40-79	50-81	60-50	70-51	80-54

Not 24, but 624

Qattàn, in tabulating the variant forms of this metre took cognizance only of the first, second, and fifth of the above-mentioned variations, wherefore he believed that the number of the different forms of this metre was twenty-four. He, and after him, all Persian prosodists, (not even Shams excepted) were thus unaware of the other three variations, i. e., the quasi-cesura, the double quasi-cesura, and the double mute feminine ending. Qattàn's calculations must therefore be accordingly emended, and consequently the total number of the variant forms of the metre of the robàà,ii will be found to be more than twenty times twenty-four. To be exact the number is I think, six hundred and twenty-four as will presently be explained.

The Two Important Variations

Phonetically, the most important of the six variations under discussion is to my mind, undoubtedly the reversal of the order of two successive prosodic syllables. This reversal (in the case of the metre of the robàà,ii affecting the 6th and the 7th syllables) must therefore be taken as the chief prosodic factor in any tabulation of the fundamental variant forms of the metre.

The only other variation of sufficient phonetic importance to be taken along with the reversal as a factor in such tabulation is I think the cesura.

Number of forms due to the cesura

It is hardly necessary to point out that the occasions for the occurrence of the cesura in the metre of the robàà,ii are three, as follows:

- 1- the 3d and 4th syllables
- 2- the 7th and 8th syllables
- 3- the 11th and 12th syllables.

The total number of the possible variations due to three or less units, being seven, we have seven possible variant forms of the formal formula of the metre of the robàà,ii, due to the cesura.

The chief variant form of this metre (that with $\cup - \cup -$ for $- \cup \cup -$ as the penultimate prosodic word) also can be affected by the cesura. It offers only two occasions therefor, in its second and fourth prosodic words respectively. The total number of the possible variations due to two or less units being three, the variant forms which this chief variant form of our metre can in turn take because of the cesura, are therefore three.

The Reversal and the Cesur

Thus the number of the fundamental variant forms of the metre of the robàà,ii due to these two variations (the reversal and the cesura) are exactly twelve, as shown in the following table.

TABLE 19: Scheme of Table 20

Number of forms	Character
1	formal formula
1	chief (reversal) variant
7	cesura on chief variant
3	cesura on formal formula

The total number of forms thus reached is readily perceived to be twelve.

The 12 Fundamental Forms

The next step seems naturally to be the presentation of these twelve fundamental variant forms of the metre. The following table gives one of the orders in which they can be arranged.

TABLE 20: The 12 Fundamental Variant Forms of the Metre of the Robàà,ii

	A	B
1	-ا- ٧٧ -ا ا -٧٧-ا-٧٧-	-ا-٧٧-ا ا ٧ -٧ -ا-٧٧ -
2	-ا- - -ا ا -٧٧ -ا- ٧٧-	-ا- - -ا ا ٧ -٧ -ا- ٧٧ -
3	-ا-٧٧-ا ا -ا- -ا- ٧٧-	_____
4	-ا-٧٧-ا ا -٧٧-ا- - - -	-ا-٧٧-ا ا ٧٧-ا- - - -
5	-ا- - -ا ا - - -ا- ٧٧ -	_____
6	-ا- - -ا ا - ٧٧ -ا- - - -	-ا- - -ا ا ٧٧-ا- - - -
7	-ا-٧٧-ا ا - - -ا- - - -	_____
8	-ا- - -ا ا - - -ا- - - -	_____

Remarks on TABLE 20

1- Column A is headed by the formal formula of the metre of the robàà,ii, and column B by its chief (reversal) variant .

2- These twelve items are the same as Qattàn' s twenty-four, without those of the mute feminine ending .

3- I have considered the quasi-cesura, the double quasi-cesura, the mute feminine ending

and the double mute feminine ending as too slight variations, phonetically, to deserve being taken as factors in the tabulation of the fundamental variant forms of the metre of the robàà,ii.

4- Qattàn divided his items into two groups according as a cesura had or had not affected the third and fourth prosodic syllables of the items. It has seemed to me preferable to group my items in one table, but follow a double order there, namely .

a) horizontally , by the reversal : whether the penultimate prosodic word is -٧٧- (normal) or ٧٧- (affected by the reversal of the order of the 6th and the 7th syllables of the formal formula)

b) vertically , by the cesura: whether the cesura has affected the item, not only on the 3d and 4 th syllables (to which Qattàn limited himself as a basis for his division of the items into two groups) but anywhere throughout .

5- Qattàn's twenty-four were to his mind, all of this metre's variant forms, while in Table 20 I have presented only those variant forms which I consider of fundamental importance. My complete table of this metre's various forms would consist of exactly 624 items .

6- There are four items (the 3d, 5th, 7th and 8th) empty in the B column . The reason is that the corresponding items on column A, having -٧٧- as the penultimate word, have taken a cesura on that word; while all the B items

must have ٥-٥- as the penultimate word. This, unlike -٥٥-, not having two short prosodic syllables in immediate succession, cannot take a cesura, and therefore there can be no B item corresponding to the A item opposite.

All Variants

We may now go on to ascertain the total number of the variant forms which our metre can take. Table 20 comprised, as already explained, only the fundamental variant forms of this metre. Now, Qattān, (and after him, all Persian prosodists, not even Shams excepted) believed this total to be 24. I have come to the conclusion that since he was unaware of a considerable number of simple as well as complex variations affecting this metre, he greatly underestimated the total, and his calculations must be emended in the light of additional facts now unearthed for the first time.

In the course of this quest we will have many occasions for mentioning the different variations, as well as the different words of this metre. It is therefore serviceable to designate each of the relative items by a single letter, as follows:

Table 12 : A letter for each variation

1	a	The reversal
2	b	the cesura
3	c	the quasi-cesura
4	d	the double quasi-cesura
5	e	the mute feminine ending
5	f	the double mute feminine ending

Table 22 : A letter for each prosodic word of the metre of the robā'ī

w	the 1st prosodic word		
x	< 2nd	<	<
y	< 3d	<	<
z	< 4th	<	<

Simple, and Complex, Variations

Any prosodic word may be affected by

a) a single one, or

b) a combination of two, and even three' of these variations at once. It is convenient to call the resulting variant forms simple in the "a", and complex in the "b". cases.

Simple Variants

The following table gives all the simple variant forms which each of the prosodic words of our metre may take respectively.

Table 23: The Simple Variants

W	X	Y	Z
—	—٥٥—	—٥٥—	—٥٥—
	b— — —	b— — —	b— — —
	c— .٥—	c— .٥—	c— .٥—
	d— :٥—	d— :٥—	d— :٥—
		a— ٥٥—	e— ٥٥—
			f— ٥٥—

In the above table, the nature of each variation is indicated by a letter (taken from Table 12) placed on the left side of each variant form.

Complex Variants: I, y

٥—٥— designated ya in the above table

(which is, of course, the penultimate prosodic word of our metre) can combine with the quasi-cesura, or the double quasi-cesura, as well as with a combination of both of them; producing in all, eight complex variants for the said prosodic word, which are tabulated hereunder

Table 24: The complex variant forms of y

quasi-cesura	double q. c.	q. c. and d. q. c.
. — u —	: — u —	. — : —
u — . —	u — : —	: — . —
. — . —	: — : —	

These complex variants can also be tabulated in the following manner on the basis of the identity of the first two prosodic syllables of the items in each group.

Table 25: Alternative to Table 24

	. — u —	: — u —
u — . —	. — . —	: — . —
u — : —	. — : —	: — : —

Complex Variants: 2,z

The b, c, and d simple variants of z can each be affected by e, as well as by f; each of these three thus supplying two complex variants to the last word of our metre. These are grouped in each of the following two alternative tables.

Table 26: The complex variants of z

.	— — .	. — u —	. : u —
:	— — :	. — u —	. : u —

Table 27: Alternative to Table 26

.	:
— — .	— — :
. — u —	. — u —
. — u —	. — u —

This exhausts the possible variant forms, simple or complex, which any of the words of the metre of the robàà,ii can have. The relative figures are grouped in the following table:

Table 28: Total number of the variants of each word of the metre of the robàà,ii

Prosodic word	Formal formula	Simple variants	Complex variants	Total forms
w	1	—	—	1
x	1	3	—	4
y	1	4	8	13
z	1	5	6	12

Mathematically speaking, our metre is an entity composed of four units; and these units can have 1, 4, 13 and 12 different forms respectively. The total number of the different forms which this entity can take is therefore obtainable by the elementary process of multiplying these four figures, thus: $1 \times 4 \times 13 \times 12 = 624$

Incidentally, 600 of these can be described as new discoveries. The figure 624 is of course inclusive of the formal formula; the variants proper being 623.

Substitute to a Table of the 624

It seems to me inconvenient as well as rather unnecessary to make out a complete table of these

624 metre-formulas; and the following short, handy table of only thirty prosodic word-formulas serves the purpose quite adequately. It gives the formal formula for each of the four prosodic words of the metre of the robàà,ii, together with all the possible variant forms thereto. As is readily perceived, the first word takes no variants, the second one takes three, the third one twelve, and the fourth one eleven.

TABLE 29: All the variants to each prosodic word of the metre of the robàà,ii

-	W	- - -	X	- - -	Y	- - -	Z	1
		- - -	x b	- - -	y b	- - -	z e	2
		- . -	x c	- . -	y c	- - -	z f	3
		- : -	x d	- : -	y d	- - -	z b	4
				. - -	y a	- - -	z b e	5
				. - .	y a c 1	- - -	z b f	6
				. - .	y a c 2	- . -	z c	7
				. - .	y a c 3	- . -	z c e	8
				: - -	y a d 1	- . -	z c f	9
				. - -	y a d 2	- : -	z d	10
				: - -	y a d 3	- : -	z d e	11
				. - -	y a c d 1	- : -	z d f	12
				: - -	y a c d 2			13

Remarks on Table 29

Of the letters on the right-hand side of each prosodic word-formula, the first one is taken from Table 22 and the rest from Table 21. The first letter thus indicates which prosodic word of the

metre of the robàà,ii the formula stands for, and the rest of the letters show the exact nature of the variation to which the said word has been subjected. Where there is no more than one letter on the right of any item, that item is the formal formula for the respective prosodic word of the robàà,ii.

2) One peculiarity is that there are three items each to the ac and ad variations, and two to the acd variation, in the y column. Each of these has therefore been distinguished by the number one, two or three, respectively, on the right side of the variation letters.

3) To find out which of these 624 metre-formulas any hemistich was composed to, the prosodic counterpart of the hemistich must be written, all the shades of variation which it has taken being exactly indicated. Then each of the resultant four prosodic word-formulas must be compared with (and is bound to conform to one of) the items in the corresponding column in the above table. The respective four numbers (or variation-formulas) put together in order, form the answer to the question. For instance,

غلطان غلطان همي رود تا بن گو

Qaltàn qaltàn hamiiravad tàà bon e gow, is

-	- - -	. - -	- - -
w 1	x 2	y 5	z 1
w	x b	y a	z

and similarly, لا حول ولا قوت الا بالله

Làà howl o va làà qovvat o ,ellàà be llààh, is

-	-UU-	-UU-	- - -
wl	xl	yl	z5
w	x	y	zbe

Thus, of these two hemistichs (the first one given by Shams, and the second one by a later prosodist as the formula for the metre of the robàà,ii) neither conforms to the formal formula, which is

-	-UU-	-UU-	-UU-
wl	xl	yl	zl
w	x	y	z

but the second hemistich is much nearer thereto.

Extent of each Variation

I find it apt to remark that variations are of two kinds according as they modify the prosodic formula to the extent of

a) a single syllable, or

b) two immediately successive syllables .

The relative facts are tabulated hereunder .

Table 30: Each variation's field of modification

Two syllables	One syllable .
a) Reversal	c) quasi-cesura
b) Cesura	d) double quasi-cesura
	e) mute feminine ending
	f) double mute feminine ending

Combination among the Variations

Furthermore, as apparent to the observer of Table 29 some of these six variations can, and some cannot occur together in the same prosodic word of our metre.

The following is a table of the relative facts .

Table 31: Combination among the variations.

Variation	Combina-ble with	Not combina-ble with
a	c, d	b, e, f
b	e, f	a, c, d
c	a, d, e, f,	b
d	a, c, e, f,	b
e	b, c, d	a, f,
f	b, c, d	a, e

Table 20 and the Qattàn Trees

The following table gives the corresponding number of the same item in Table 20 and the Qattàn Trees (Pages 6,9 and 10) as well as the formula for each item according to the traditional prosodic terminology of Persia, but the new word-arrangement of Table 20.

Table 32 Relation between the Qattàn Trees and
Table 20

T. 20	Qattān	Traditional reading of T. 20			
1A	7	Lon	mofta,elon	mofta,elon	mofta,elon
2A	23	Lon	maf,uulon	mofta,elon	mofta,elon
3A	3	Lon	mofta,elon	maf,uulon	mofta,elon
4A	5	Lon	mofta,elon	mofta,elon	maf,uulon
5A	15	Lon	maf,uulon	maf,uulon	mofta,elon
6A	21	Lon	maf,uulon	mofta,elon	maf,uulon
7A	1	Lon	mofta,elon	maf,uulon	maf,uulon
8A	13	Lon	maf,uulon	maf,uulon	maf,uulon
1B	11	Lon	mofta,elon	mofàà,elon	mofta,elon
2B	19	Lon	maf,uulon	mofàà,elon	mofta,elon
4B	9	Lon	mofta,elon	mofàà,elon	maf,uulon
6B	17	Lon	maf,uulon	mofàà,elon	maf,uulon

Examples of the 12 Fundamental Forms

Below are given examples (mostly taken from xayyâam's poems) to the twelve fundamental forms of the metre of the robàà,ii. Care has been taken to give in each case an example which while conforming to the formula in question, is free from the four minor variations i. e., the quasi-cesura, the double quasi-cesura, the mute feminine ending, and the double mute feminine ending

Table 33 Examples to the 12 Fundamental Forms

1A (the formal formula)

اسرار ازل را نه تو دانی و نه من
- - - - -
,assrààr e ,azal ràà na to dààniì yo na man

گر بینائی چشم حقیقت بکشا - - - - - 2A:

Gar biinàà ,ii çecm e haqiiqat begocàà

بیمار تو ام بی وصلت جان تیرم - ن - - - ا - ا - ن - ا - 3A:

Biimààr e to ,am, bii vasl at jàn nabaram

شبیختی به زنی فاحشه گفتا «مستی!»

Ceyx ii be zan ii fààhece goftàà « mast ii »

ساقی می ده تا ز آن کاهد غم دل

5A: - - - - -

Sààqii mey deh tàà z àn kààhad qam e del

6A: - - - - -

hààl ii xoc dààr in del e porsowdàà ràà

7A: - - - - - دز هجر تو من دریا دریا کریم

dar hejr e to man daryàà daryàà geryam

گفتا «دارم» گفتم «کو؟» گفت «اینک» 8A: - - - - -

Goftàà «Dààram». Goftam «Kuu?» Goft «Iinak!»

آمد سجری ندا زمیخانه ما

1B: -ن-ا-ن-ا-ن-ا-ن-ا-

ààmad sahar ii nedàà ze meÿxààne ye màà

زآن میترسم که عمر امانم ندهد

z àn miitarsam ke ,omr amààn am nadehad

من بهتر از این نمیتوانم بودن

4B: - - - - -

man behtar az in nemiitavâânâam buudan

6B: ---ا-ر-ن ا-ا-ا-ا-ا-ا

bààz àà, bààz àà, k az entezààr at mordam

Remarks on Table 33

1- Every phonetic letter, irrespective of whether it is a consonant or a vowel, takes I think the same length of time in pronunciation, and must therefore be counted as one unit.

Remarks on TABLE 35.

1) The syllables indicated by the perpendicular dotted lines have to be dropped, or added, as required, in order to change a hemistich written to the formal formula of the metre of the robàà,ii to any of the above metres, or vice versa.

2) The example given in Persian script above is the following hemistich from one of xayyààm's robàà,iiis:

Sààqii, qam e fardàà ye hariifàn çe xorii?

(Cupbearer, wherefore art thou sad for our morrow)

This is written on the line marked R in the above table, and every preceding or subsequent example is the same hemistich repeated, but with the changes indicated hereunder:

TABLE 36: Explanatory to Table 35

	Before the hemistich	After the hemistich
1	Add: hele	Add: too
2	» ke	» »
3	» »
	R	
4	Add: hele
5	Drop: sààqii

3) In turning case 5 in to 1A, care must be taken that the hemistich in question should not have undergone the legitimate variation which replaces the first short syllable of this metre by a long syllable.

4) The traditional word-arrangements given to items 2 and 3 in the above table are

ن - - ن - - ن - - , and

- - ن - - ن - - ن - -

respectively. I think this is wrong, and have given the word- arrangement which I consider right for each metre; and which proves, incidentally, its manner of derivation, indicating the prosodic family also to which it belongs.

ن - - Metres changed to 1A

In Table 35 we saw how a hemistich written to 1A, the formal formula for the metre of the robàà,ii, could with certain simple additions (and in one case, subtraction) change its metre to each one of five metres of the ن - - group.

Below are given examples of hemistichs written to each of these five metres, and it is explained how with the corresponding simple subtractions (and in one case, addition) each hemistich can change its metre to 1A, the formal formula for the metre of the robàà,ii. The number given to each metre here is the same it had in Table 35.

1: ن - - ا ن - - ا ن - - ا ن - -

که هم او ساخت در و قفل و هم او کرد کلیدی

(Omit three prosodic syllables, the first two and the last one.)

Ke ham uu sààxt dar oo qofl o ham uu kard

keliid, ii

Other examples from mowlavii:

[Omit the last prosodic syllable]

ey lo, bat e xandàn lab e la, l at ke gaziid ast?

This is from a famous sonnet by sa, dii. The following nice robàà, ii was constructed by the subjection of each of the first four hemistichs of this sonnet to the omission of the last prosodic syllable :

ای لعبت خندان لب لعلت که گزید؟
وز باغ لطافت گل روی تو که چید؟
نیکوتر از این میوه همه عمر که خورد؟
شیرینتر از این خر بزه هرگز که چشید؟

Examples from hààfez

Original	Made a robàà, ii
صبر است مرا چاره هجران تو لیک	
صبر است مرا چاره هجران تو ایکن	
چون صبر توان کرد که مقدور نماند	
چون صبر توان کرد که مقدور نمانده است	
در مذهب ما باده حلال است ولی	
در مذهب ما باده حلال است ولیکن	
بی روی تو ای سرو گلندام حرام	
بی روی تو ای سرو گلندام حرام است	

حافظ از باد خزان در چمن دهر مرنج - - - - - 4 :

[Omit the first two prosodic syllables]

hààfez, az bààd e xazàn dar çaman ee dahr maranj

Other examples from hààfez ,

Original	Made a roboàà, ii
چون یوسف چاهی ز تو اندر چه تار	
همه چون یوسف چاهی ز تو اندر چه تاری	
بر توست توکل که عمادی و عمید	
همه بر توست توکل که عمادی و عمیدی	
شهبازده دولت شده در دلک گدا	
همه شهبازده دولت شده در دلک گدائی	
ای دل به سمارو ، به چراگاه خدا	
هله ای دل به سمارو ، به چراگاه خدا رو	
در گلشن جان رو که مریدی و مراد	
هله در گلشن جان رو که مریدی و مرادی	
آن دم که بر آید ز خزان باد بهار	
خناک آن دم که بر آید ز خزان باد بهاری	

که ما باده پرستیم نه پیمانه شماریم - - - - - 2 :

(Omit two prosodic syllables, the first one and the last one .)

Ke màà bààde-parast iim, na peymààne-comààr iim

Other examples from mowlavii :

Original	Made a robàà, ii
ما پاکروانیم نه طماع و پلید	
که ما پاک روانیم نه طماع و پلیدیم	
دیدیم دگر بار رخ شمس جهان	
چو دیدیم دگر بار رخ شمس جهان را	
ار کرد فغانی ز غم سود و زیان	
تن ار کرد فغانی ز غم سود و زیانی	
دیوانه دگر بار ز زنجیر برید	
که دیوانه دگر بار ز زنجیر بریده است	

ای لعبت خندان لب لعلت که گزیده است - - - - - 3 :

Original	Made a robàà,ii
انگشت نمائی به کرم در همه شهر ای که انگشت نمائی به کرم در همه شهر در کار غریبان عجب اهمالی است وہ کہ در کار غریبان عجب اهمالی است خندید کہ از راست نرنجیم ولی گل بخندید کہ از راست نرنجیم ولی عاشق سخن سخت به معشوق نگفت هیچ عاشق سخن سخت به معشوق نگفت	

تو چرا توبه مردم شکنی ؟
- - - - -
(Add two long prosodic syllables to the beginning)

To ęe ràà towbe ye mardom cekanii ?

Notice the following distich from mowlavii turned by the prosodic additions indicated above into a robàà,ii (1A) distich

همه دلها چو در اندیشه توست * تو کجائی؟ به چه اندیشه دری؟
جانا همه دلها چو در اندیشه توست
حالی تو کجائی به چه اندیشه دری؟

NOTE: In all the metrical metamorphoses discussed above, all the cesuras and minor variations any hemistich may originally have been subjected to, are of course faithfully repeated in the new metres.

Two Prosodic Cesural Relatives for 1B

An interesting point about 1B (- - - - -) the chief (reversal) variant of our metre, is

that it stands in a curious, though quite accidental relation to each of two other metres.

a) If its last three syllables are struck off it becomes -- - - - which has been used very often as a metre for a Persian qazal (sonnet) masnavii (poem in couplets), tarjii, e band (a kind of stanzaic poem), and tarkiib e band (a slightly different form of the same).

The traditional word-arrangement for this metre is incidentally, -- - - - , and a recent prosodist has changed that into

-- - - - ,

but I think the correct one is -- - - - , which proves that it is directly derived, and is in fact but the latter part of the following metre, in turn quite a common and pleasant one:

- - - - -

The traditional word - arrangement given for this metre also, i. e. ,

- - - - -

is, I believe, wrong. Many metres besides that of the robàà,ii should be corrected in this respect, and I have gone more fully into this subject outside this short essay.

b) The other prosodic relative of our metre's chief variant is -- - - -

The relation is that this metre, and our 1B, become identical after going through exactly the same prosodic process, that of taking two cesuras each, on the second and the fourth pro-

sodic words respectively. As a result they both become

- 1 - - - 1 1 1 - - - 1 - - -

which we have seen before in Table 20 as 6B, and in the Qattân Trees as № 17.

The cause is of course that these metres are identical except for the fact that the one has - 1 1 - where the other has 1 1 - -, which happens to be in two places, the second and the fourth prosodic words; and - 1 1 - and 1 1 - - become identical (turning into - - -) after taking a cesura.

Again, the prosodic words of the metre

- 1 1 1 - - 1 1 1 - - 1 1 1 - -

have always been wrongly arranged, as follows:

- 1 1 1 - - 1 1 1 - - 1 1 1 - -

while the word-arrangement I have just given above I believe to be the correct one, proving incidentally that this metre is directly derived and is in fact the latter part of the following common and euphonious metre:

1 1 - 1 1 1 - - 1 1 1 - - 1 1 1 - -

Euphony and Frequency

Which of these twelve fundamental forms of our metre is the most euphonious, and therefore the most popular in Persian literature? To find out an answer to this question, as well as to ascertain the order of euphony, and frequency of use, which the other eleven fundamental forms of this metre stand in, I made a study of all the quatrains of xayyââm in the best critical edition that I know of, that by sââdeq e hedââyat

(Rowcanââ,ii press, Tehrân, 1934) which contains 143 robââ,iiis, or what is more to our prosodic purpose, 572 hemistichs.

Freedom of Variation within the Hemistich

All the hemistichs in a Persian poem, (robââ,ii or otherwise) have to be written to one and the same metre, but each hemistich is free to have any number of the variations (minor or major) legitimate thereto. Thus it is quite unconsciously and accidentally, that a poet should write all the hemistichs of a robââ,ii to the same one of the twelve fundamental forms of this metre. Even then they differ from each other in respect of minor variations. It is therefore reasonable to suppose that it is a practical impossibility to find a robââ,ii all of whose hemistichs are prosodically identical even as to minor variations, and are in other words written to the same item among the 624 various forms of this metre formerly discussed.

Frequency Figures

As a result of this study I found 80 hemistichs written to 1A, or the formal formula, 220 to 1B, the chief reversal variant, 75 to 4A, and 175 to 4B. There were so few (if any) examples to any of the remaining eight fundamental forms of this metre that I found it necessary to study more robââ,iiis. I therefore went similarly through 152 of the robââ,iiis attributed to hââfez as well as through another very important critical edition

of xayyààm, (Rosen's, printed in Germany) the number of the robàà,ii wherein is 430, much more than in hedààyat's edition. The total number of hemistichs thus subjected to this prosodic quest was increased from 572 to at least 2400. I still failed to find any hemistich written to 5A or to 8A, but found all in all, 5 hemistichs to 2A, one to 3A, 3 to 6A, one to 7A, 29 to 2B, and 19 to 6B,— in no case more than one percent for any of these variant forms. On the strength of which data, the following table is drawn up.

Table 37 : The Twelve Fundamental Forms in the Order of Frequency.

N ^o	In T.20	Metre	% in Po- etry	Basic Figures
1	1B	- - - - -	38%	220 out of 572
2	4B	- - - - -	30%	175 < < <
3	1A	- - - - -	14%	80 < < <
4	4A	- - - - -	13%	75 < < <
5	2B	- - - - -	1%+	29 < < 2400
6	6B	- - - - -	1%—	19 < < <
7	2A	- - - - -		5 < < <
8	6A	- - - - -		3 < < <
9	3A	- - - - -		1 < < <
10	7A	- - - - -		1 < < <
11	5A	- - - - -		none < < <
12	8A	- - - - -		none < < <

Remarks on Table 37 :

1) In this kind of calculation it is extremely difficult and even rather unnecessary to reach absolute exactitude. It is enough however, if the figures are precise enough to be fairly indicative of the broad generalities. In the above table, the margin of approximation in the case of none of the figures given is, I believe, above two percent. The results, therefore, although they are not the literal truth, are to be considered as not far from it.

2) A casual analysis of this table readily shows that some 95% of the Persian hemistichs written to the metre of the robàà,ii are written to only four (1B, 4B, 1A, and 4A) of the twelve fundamental forms of this metre.

Of the remaining eight forms, two (2B and 6B) are quite rare, each one accounting for not more than one percent of the Persian hemistichs written to this metre. The remaining six forms (2A, 6A, 3A, 7A, 5A and 8A) are decidedly sub-percentage, and are either non-existent in Persian poetry, or are so extremely rare as to be practically next to non-existent.

3) Technically, 1A is the formal formula of this metre, but in actual practice there are, surprisingly enough, more than twice as many hemistichs written to 1B, the chief reversal variant form, than to 1A. The fact, and even the proportion of this greater popularity is true of all the corresponding derivatives of the reversal variant and the formal formula. It is in

short, noteworthy that the B items, although only four in number, are responsible for some 70% of all the Persian robââ'ii hemistichs, and none of these four stalwart metre-formulas is non-existent in Persian poetry. On the other hand the A items, although they are eight in number, and the formal formula of this metre itself makes one of them, have two unusable, two all but unusable, and two extremely rare formulas among them, and are on the whole represented by not above 30% of the robââ'ii literature of Persia. Practically speaking, therefore, the A items, although they are double the B items in number, are in fact worth less than half the B items. This remarkable, and at first glance, rather unexpected phenomenon, is not, assuredly, without its scientific reasons; the main points about which seem to me to be as follows:

4) 1A, the formal formula of this metre, except for its first prosodic word (which is no more than a single syllable) is composed of three -و- 's, and consequently

- a) is rather monotonous, and
- b) containing as it does three separate occasions for the occurrence of و (two short prosodic syllables in immediate succession) is a metre whose movement is a shade more rapid than that of the general poetic vocabulary of Persia; wherefore poets, consciously or unconsciously, have not often found it easy to find Persian words of sufficient phonetic rapidity to set to this prosodic formula. Now, 1B, by changing the middle -و-

to و-و- remedies at one stroke both these rather undesirable features, relieving the monotony and rectifying the rapidity. Hence its greater popularity in Persian Poetry.

5) Of the three occasions where و occurs in this metre the best one for subjection to a prosodic change with a view to slowing up the movement and introducing variety in the formula is naturally the middle one. That seems to me why the reversal occurs in the penultimate, and not in any other (the second or the fourth) prosodic word of this metre.

Points about the Cesura

Before embarking upon a study of the ten fundamental forms of this metre which are created by the cesura, it is apt to bear the following important facts about the cesura in mind.

1) Practically speaking, a cesura is in a sense a prosodic instrument for producing an unbroken series of long prosodic syllables in a metre.

2) According to the particular nature and disposition of the prosodic syllables immediately preceding and succeeding the cesura's field of modification, the number of the successive prosodic long syllables produced is 3, 4 or 5.

3) As will be explained later, it is convenient to call the first kind of cesura light, the last one heavy, and the middle one ordinary.

4) The series of long prosodic syllables produced by a cesura occurs in one of the three places of a metre: the beginning, the end, or somewhere in between. Designating these kinds by

b (for beginning) e (for end) and m (for middle) respectively, as well as by the number 3, 4 or 5 according to the number of successive long prosodic syllables produced, we get the following table of all the possible kinds of the cesura

TABLE 38: The Varieties of the cesura:

Cesura	Beginning	Middle	End
Ligh	b3	m 3	e 3
Ordinary	b4	m 4	e 4
Heavy	b5	m 5	e 5

5) The degree of the phonetic desirability or otherwise of a series of long prosodic syllables produced by a cesura is determined by the following two factors:

- a) Its length
- b) Its place in the metre.

6) Naturally, the longer such a series is, the heavier the phonetic effect will be. Therefore the cesura which produces but three long prosodic syllables in immediate succession is the lightest; the one of five such syllables the heaviest, and the cesura resulting in a series of four long syllables) which is incidentally the most frequent, is to be taken as the average or the ordinary variety.

7) A series of long prosodic syllables is phonetically lightest when it comes at the end of a metre; it is somewhat heavier at the beginning of the metre, and heaviest when it covers

immediately precedes the penultimate word.

8) The explanation is to be sought, and found, I believe, in the phenomenon of the prolongability of metres. The formal formulas stipulate the exact prosodic measure for all the component syllables of all metres. Of these syllables, however, two can be legitimately prolonged beyond that measure as follows:

a) The first syllable of metres having -- as the first prosodic word can be prolonged by the addition of one prosodic letter to its end, changing the syllable to —, and the word to — --

b) The last syllable of all metres (especially those, in my opinion, which contain one or more curtailed prosodic words) can be prolonged in two ways: First (as in the case of the first syllable) by the addition of one prosodic letter to its end; which variation can be called the mute feminine ending. And secondly, by the addition of two such letters to its end, (the double mute feminine ending.)

9) Thus, the last syllable of the metre, being prolongable twice as extensively as the first syllable, can and does counterbalance and relieve the phonetic heaviness of a series of long prosodic syllables which comes at the end of a metre, twice as extensively and effectively as the first syllable can accomplish for the same series when and if the latter should come at the beginning of the metre. And of course no such relief whatever is possible when the series is so situated in

the metre as to cover neither of these prolongable syllables.

10) The very last place in a metre where a cesura may occur is the penultimate syllable. As we know, it is here due to the last syllable's prolongability that a metre has the greatest freedom of being rendered prosodically heavier with immunity from suffering, proportionately, as heavy a loss of euphonistic grace. This prosodic change, when it occurs in this particular position (whether the prosodic word affected is $\cup\cup$ -or $-\cup\cup$ -, and the result is a series of three, or four, prosodic long syllables respectively) is reflected so slightly in the pronunciation as to be a technical rather than a phonetic phenomenon; and is unnoticeable except by a careful modern prosodist. In fact I know³ of no prosodist who has recognized and mentioned this point anywhere.

11) Even two isolated cesuras of a lighter kind cannot make a metre as heavy as it is made by a single cesura of a heavier kind. This is quite clearly illustrated in the frequency table of our metre's fundamental forms.

12) Ordinarily, not more than one cesura affects a hemistich. Less frequently, however, we come across a hemistich affected by two cesuras. Theoretically we may even have three cesuras in a hemistich at the same time, as in case 8A of the robââ_{ii}. But this never finds a practical example, being far too uncongenial to the Persian vocabulary, poetic or otherwise.

13) Three simultaneous cesuras for a hemistich is the absolute limit, for even if we should have four cases of $\cup\cup$ occurring in the same metre, we can never have four cesuras in it even theoretically.

14) The reason is that the first prosodic word of a metre can never take a cesura. As a rule no five-syllabled prosodic word can in any position take a cesura, and of all the three-syllabled prosodic words, only $\cup\cup$ - can take a cesura, when it comes as the last word of a metre. Thus when dealing with the cesura on the first prosodic word of a metre we are limited to four-syllabled words. Such words, in order to be at all susceptible to the cesura have to have two short prosodic syllables in immediate succession; and only two prosodic words ($-\cup\cup$ - and $\cup\cup$ -) fulfill this condition. But either of these, when it is the first word of a metre is susceptible to only one variation, (which happens to be other than a cesura) as follows:

- a) $-\cup\cup$ -, the reversal of its first two prosodic syllables, which changes it to $\cup\cup$ -, and
- b) $\cup\cup$ --, the prolongation of its first prosodic syllable by one prosodic letter, which changes the word to $-\cup$ --

The latter variation, incidentally corresponds to the mute feminine ending which does for the last syllable of all metres what this variation does for the first syllable of of this group of metres.

15) Two being the highest practical number of cesuras affecting a hemistich at the same time it is well to have in mind that they usually occur in such a manner as to have one cesuraless prosodic word covering the distance between them; either cesura thus producing its own isolated series of long syllables.

16) But it can also happen that two or even three cesuras should affect a corresponding number of immediately successive prosodic words. In which case they together produce but one unbroken series of long syllables: and this series is usually one or two syllables shorter than the total number of long syllables that would have been produced by the same cesuras had they occurred in isolated positions in the metre.

17) None of the prosodic words of the metre of the robàà_i being ٠٠-, none of the light (3) cesuras can occur in it. Furthermore, the penultimate syllable of its penultimate prosodic word being (except in the single case when it is affected by a cesura) always short, an isolated cesura on the last word of the metre of the robàà_i is always an ordinary one, producing a series of four long prosodic syllables; wherefore this metre can never take 5e.

5m too is so extremely rare in the metre of the robàà_i (only one in 2400 hemistichs) as to be next to non-existent.

Also, the penultimate word being -٠٠-, and both syllables immediately preceding and/ or

succeeding this word being long, this metre can not take 4m either.

Consequently, of the nine different kinds of the cesura enumerated in Table 38, the metre of the robàà_i takes in practice only three, : 4b 4e; and in two very rare cases, 5b.

An Analysis of the Order of Euphony

1- 1B

Considering that 1A the formal formula of this metre is (as explained before) too rapid and too monotonous to be quite palatable to the Persian vocabulary, the first effective factor in the determination of the order of euphony of these twelve fundamental forms must obviously be the need for finding a form (necessarily a variant one) that should be less rapid as well as more variegated than 1A. That seems to me why Table 37 is headed not by 1A, but by 1B, which is incidentally the only cesuraless variant form of this metre.

Barring 1A and 1B all the fundamental forms of the metre of the robàà_i are formed by the subjection of either the one or the other of these two formulas to the cesura; the only difference between them being that:

a) either the number of the cesuras (one, two or three) affecting them is not the same,

b) or there is a difference in the place or places in the metre (the second, penultimate and/

or the last prosodic word) affected by the cesura.

From this point the fundamental forms of the metre of the robââ,ii divide themselves naturally into two essentially corresponding groups, headed (as in Table 20, but with a different order) by 1A and 1B respectively; each B item being more than twice as popular in the Persian robââ,ii literature as the corresponding A item, and the proportion of popularity between any members of the same column being reflected with considerable precision by the corresponding members of the opposite column.

2- 4B'-

The item next to 1B in the order of euphony is still not 1A, but 4B. In other words 1B, even after becoming somewhat heavier by taking an ordinary end-cesura, is still (as is statistically obvious) much more congenial to the Persian vocabulary than 1A itself, or the corresponding 1A derivative, 4A.

3- 1A, and 4- 4A

This long start in favour of the B items in the race toward the height of euphony and popularity has thus made it impossible for the A items not only to win, but even to come in second. It is only here that the first A items appear on the table, and we have 1A and 4A (corresponding to 1B and 4B respectively) coming in, the one as third, and the other as fourth.

5-2B, and 6-6B,

Immediately, however, the pendulum swings

back to the B items and we get 2B (i. e., 1B with an ordinary beginning-cesura) followed by 6B (i. e., 1B again, but this time with two ordinary cesuras, an end-one, and a beginning-one.)

This, by the way, is the end of the B items, and henceforth all the items are A ones. But the stalwart B items do not leave the field before having made four (1st, 2nd, 5th and 6th respectively) out of the six items that finish first in the euphony race, with as many as 70 out of the 97 points so far.

7-2A' and 8-6A

The next two A items are (as they should naturally be,) the ones corresponding respectively to the two immediately preceding B items. In other words, we have 2A (i. e., 1A with a heavy beginning-cesura) followed by 6A (i. e., 1A with a heavy beginning-cesura as well as an ordinary end-cesura). Note by the way that the sixth syllable is long in A and short in B; and consequently the beginning-cesura is heavy in all A items and ordinary in all B items, as shown in the cases under discussion here.

9- 3A

A metre is rendered heavier by a single heavy middle cesura than by a heavy beginning-cesura plus an ordinary end-cesura occurring in isolated positions in the same. That is what places 3A (although it is not affected by more than a single cesura) after 6A which is affected

by a cesura of the same length as well as by another.

The Cesura Divide

This, by the way, can be called the cesura divide, for up to this point whenever we had two cesuras in our metre, they were isolated (i. e., the respective series of long prosodic syllables created by them never met. Furthermore, the longest series of such syllables produced was five. From now on, however, we will never have less than two cesuras, and the series of long syllables produced by them always meet, producing series of at least seven such syllables in immediate succession. This, incidentally, renders all the relative fundamental forms of our metre so heavy phonetically as to be impossible for poetic use.

10- 7A

Thus the item after 3A (with heavy middle-cesura) is naturally 7A with a heavy middle-cesura as well as an ordinary end-cesura, producing in conjunction, a single series of seven long prosodic syllables at the end of the metre.

11- 5A

Then comes 5A with a heavy middle-, plus a heavy beginning-cesura, producing the next heavier series of long prosodic syllables in the metre, - eight at the beginning.

12- 8A

And last (and practically, although not prosodically, least) comes 8A, the only one of the twelve fundamental forms of this metre af-

ected by three cesuras at the same time, a beginning-, a middle-, and an end-one. The whole metre is consequently changed into an unbroken series of long prosodic syllables, ten in all.

The Four Negligibles.

Many prosodic phenomena which are technically possible have never been realized in poetic practice because they happen to be uncongenial to the Persian language in general, or to the Persian poetic vocabulary in particular.

This applies to the last two pairs in the table under discussion, for they, having been rendered altogether too heavy by the cesura, are practically negligible, the penultimate pair (3A and 7A) being so extremely so as to be nearly nonexistent in Persian poetry, and the last pair (5A and 8A) being actually so.

The Scheme of Table 37

The following is one of the tables that can be drawn up to illustrate the scheme of Table 37. The figure immediately on the right of the sign for each of the twelve fundamental forms of the metre of the robââ,ii is that of the approximate number of hemistichs that can be expected to be found written thereto among a total of 2400 robââ,ii hemistichs.

Table 39 The Scheme of Table 37:

1	1B : 920	4B : 730	2		
3	1A : 330	4A : 310	4		
5	2B : 29	6B : 19	6		
7	2A : 5	6A : 3	8		
9	3A	1	7A	1	10
11	5A	none	8A	none	12

The general characteristics of Tables 37 and 39 can be summarized as follows:

1- The items therein are arranged, not individually, but in pairs throughout.

2- Both members of each pair are either A items or B items.

3- So long as the B items last out, these A and B pairs are arranged in alternating order.

4- The first pair is a B pair.

5- The B items being not more than four in number, there are only two B pairs, and the last three pairs on these tables are composed of A items throughout.

6- The construction of either member of a B pair corresponds to that of the respective member of the immediately following A pair.

7- The difference of the measure of frequency between either member of the same pair is very small. To be more precise, the second member of any pair is nearly as popular as the first one.

The only difference between the members of the same pair being due to the cesura, this proves how slightly a cesura affects the euphony and therefore the popularity of a variant form of a metre.

8- Between each pair and the pair immediately after it the difference of the measure of frequency is very great. In other words, there is a great lapse or contraction in the proportion of popularity between any of these pairs and the

pair immediately after it. The difference between the corresponding A and B items being the reversal, this shows how strongly the reversal affects the euphony and therefore the popularity of each of these items. We thus conclude that although the reversal and the cesura are both major variations, the former is by far the stronger of the two; and therefore the strongest prosodic variation to which a metre may be subjected.

The Cesura and the Order of Euphony

The general effect of the cesura in the determination of the order of euphony of the different forms of any metre must usually be as follows:

1) The most euphonious form of the metre is the cesuraless one.

2) The next three forms are in order, those that have taken one cesura respectively in the following places.

a - the end

b - the beginning

c - the middle

3) Of the forms with two cesuras, the one with two isolated cesuras (beginning and end) comes first; then comes the one with a middle-, and an end-cesura combined; and last comes the form with a middle-, and a beginning-cesura combined.

4) The heaviest form of all is the one with three combined cesuras.

In the following tabulation of these points the letter s has been taken to stand for a cesura,

b for beginning, m for middle, and e for end.

Table 40: The general order of euphony of a metre as determined by the cesura.

	b	m	e
1	-	-	-
2	-	-	s
3	s	-	-
4	-	s	-
5	s	-	s
6	-	s	s
7	s	s	-
8	s	s	s

Now, studying the metre of the robàà,ii in the light of the above table, we find only one point of difference. The following table indicates the relation of the cesura to the twelve fundamental forms of the metre of the robàà,ii.

Table 41: The Cesura and the Twelve Fundamental Forms of the Metre of the Robàà,ii

	b	m	e
1-1B and 3-1A	-	-	-
2-4B and 4-4A	-	-	s(4)
5-2B and 7-2A	s	-	-
6-6B and 8-6A	s	-	s(4)
9-3A	-	s(5)	-
10-7A	-	s	s(7)
11-5A	s	s(8)	-
12-8A	s	s	s(10)

Remarks on Table 41

1) As in Table 40, the letter s stands for a cesura, b for beginning, m for middle, and e for end.

2) After the sign for each cesura there is a number in parentheses showing how many long prosodic syllables in immediate succession are produced thereby in the metre.

3) In the case of two or more combined cesuras the relative number showing the length of the single series of long prosodic syllables produced by them is placed immediately after the last cesura.

4) The series of long prosodic syllables produced by a beginning-cesura is four in the B and five in the A items.

5) 1B having -ج- and not -ج- as the penultimate prosodic word, can take no cesura on that word and therefore can take none of the last four forms in the above table.

6) The proportion of euphony (and, consequently, of popularity) of 1B is very far above that of 1A; while the degree of heaviness induced by an end-cesura is very slight. Therefore 1B, even after taking an end-cesura is still much more euphonious (and more popular) than 1A itself. This measure of priority in the order of euphony (two B items before the corresponding two A items) is preserved in the order of euphony of the twelve fundamental forms of the metre of the robàà,ii so long as the B items last out.

7) In TABLE 40, the order of the items corresponding to the fourth and the fifth lines respectively, is a purely technical one. In actual practice, however, (so far at least as is proved by the present study of 2400 robàà,ii hemistichs,) this order is reversed, because a metre is rendered heavier by one middle-cesura than by a beginning-cesura of the same magnitude (i. e., producing an equal number of long prosodic syllables in immediate succession) even if the latter is helped by an end-cesura in the same metre. This, by the way, seems to me to be the only case when the heaviness produced in a metre by one cesura is more than that produced by two cesuras.

The Five Unchangeables

Curiously enough, throughout this deluge of variations as many as five out of the thirteen syllables of this metre manage to keep themselves perfectly high and dry. In the following figure these syllables are indicated by having their number above them; and those affected by one or more of these changes have their number below them. All the unchangeable syllables are incidentally, long ones.

TABLE 42 : The Changeable and the Unchangeable syllables of the Metre.

The unchangeable syllables	1 2	5	9 10
The metre of the robàà,ii	u u	u u	u u
The changelable syllables	3 4	6 7 8	11 12 13

The Existing and the Absent Series.

Another curious point is that we have series of 4, 5, 7, 8, and 10 long prosodic syllables in one or the other of the twelve fundamental forms of the metre of the robàà,ii; but that in none of these forms can be found series of long prosodic syllables numbering 3, or the multiples thereof, 6 and 9.

The Sixty Rare Examples

Examples to any of the first four metre-formulas in Table 37, (whether strictly according to the formula given there or affected also by one or more minor variations) are plenty. However, examples to the remaining eight forms are rare indeed. In fact, among 2400 robàà,ii hemistichs the total number of hemistichs written to all these eight forms is only sixty. These examples are given below, and may not be useless for reference purposes, or at least as curiosities.

2B

u u - a - u - u - a - - - a -

ز آن میترسم که عمر امانم ندهد

بیرون جستم زبند هر مکرو حیل

آیا داری خبر ز بیداری من

غلطان غلطان همی رود تا بن گو

گل را دیدم نشسته بر تخت شهی

u - a - u - u - a - - - a -

آزادم کس که لایق بند نیم

عمرت تا کی به خود پرستی گذرد

چون و امانم به رسم خود داده دهد

سبحان الله به هر چه در مینگرم

رندی دیدم نشسته بر خاک زمین

قصدی دارد بجان پاک من و تو

- - - ا - ن - ا - - - ا -

درهر سطریش عالمی می بینم

- - - ا - - - ا - - - ا -

سروی گر سرو ماه دارد برسر

- - - ا - ن - ا - - - ا -

تا هشیارم طرب زمن پنهان است دنیا دیدی وهرچه دیدی هیچ است

می باید خوردو کام دل باید راند درهر دشتی که لاله زاری بوده است

این دارد ده زبان ولیکن خاموش تا بتوانی تویک نفس خود را باش

- - - ا - ن - ا - - - ا -

خالی خوش باش ز آن که مقصود این است

- - - ا - ن - ا - - - ا -

نامردان را از این قدح رنگی نیست بر هر شاخی طلوع موسا دستی ست

خس پندارد که این کشاکش باو ست

2A

- - - ا - ن - ا - - - ا -

گر بینائی چشم حقیقت بگشا

- - - ا - ن - ا - - - ا -

توفیق ده تا به مناجات شوم

- - - ا - ن - ا - - - ا -

تا کی نوشی باده و بینی رخ خوب

- - - ا - ن - ا - - - ا -

گر نا اهلی گفت که می ناسره است

- - - ا - ن - ا - - - ا -

نرمك نرمك باده ده وچنگ نواز

6A

- - - ا - ن - ا - - - ا -

تا بتوانی طعنه مزین مستان را

تا بتوانی خدمت رندان میکن

The Existing and the Absent Seen - - - ا - ن - ا - - - ا -

حالی خوش باش و عمر بر باد مده

- - - ا - ن - ا - - - ا -

چون باید مردو آروز ها همه هشت

فارع بودن ز کفرودین دین من است گزینك آمد شکستن از بهرچه بود

خابی باشد که دیده باشی همه عمر

عاشق باید که سال و ماه شب و روز

مرغی دیدم نشسته بر باره توس

چون من رفتم جهان چه محدث چه قدیم

- - - ا - ن - ا - - - ا -

تا بتوانی غم جهان هیچ مسنج

گر بر گویم حقیقتش هست دراز

- - - ا - ن - ا - - - ا -

فردا باشد بهشت همچون کف دست

- - - ا - ن - ا - - - ا -

میسرسیدی که چیست این نقش مجاز

- - - ا - ن - ا - - - ا -

توان گفتن هر آنچه در خاطر ماست

- - - ا - ن - ا - - - ا -

سلطان روح است و منزلش دار بقاست

- - - ا - ن - ا - - - ا -

ورنك آمد خرابی از بهرچه خاست

- - - ا - ن - ا - - - ا -

هرگز دیدی کسی که جاوید بزیست

- - - ا - ن - ا - - - ا -

بی حکمش نیست هر گناهی که مراست

- - - ا - ن - ا - - - ا -

زینجا روزی سجاده ئی دزدیدم

گفتا شیخا هر آنچه گوئی هستم

تا کی گوئی که بر عمر رحمت کن

روزی بینی مرا تو مست افتاده

گفتا می خور که همچو ما بسیاری

3 A

- ۱ - ۱۱ - ۱۱ - ۱ - ۱۱ -

Among 2400 hemistichs I found only one written to the above formula, and even that one was not free from minor variations. It is given below, together with its exact scansion:

- ۱ - ۱۱ - ۱۱ - ۱ - ۱۱ -

مائیم در این گنبد، نه پخته نه خام

7 A

- ۱ - ۱۱ - ۱۱ - ۱ - ۱۱ -

سد رمقی باید، نصف نانی

5 A

- ۱ - ۱۱ - ۱۱ - ۱۱ - ۱۱ -

None among 2400 hemistichs.

8 A

- ۱ - ۱۱ - ۱۱ - ۱ - ۱۱ -

None among 2400 hemistichs, but Cams gives the following as an example in "al mojam"

گفتا دارم گفتم کو گفت اینک

The Most Variable Metre

Of all the metres to which the main body (at least 95 %) of Persian poetry has been written and the number of which I believe to be about 35, the metre of the robàà,ii is the most susceptible to variations. It can, as we have seen, take both the major variations in Persian prosody, the reversal and the cesura; it can take the cesura in as many as three different places at

the same time; and its reversal-modified form can in turn take the cesura in two different places simultaneously. This metre has consequently as many as twelve fundamental forms, considerably more than any other Persian metre. And four of these forms are very common in Persian poetry, so that it is a fact rather than an exaggeration to say that the robàà,ii has to all practical intents and purposes, four different metres.

Now, no other Persian metre has all the above characteristics, or is such a complicated problem, and therefore there are not one fiftieth as many facts to be told about any other Persian metre. The Persian being the most intricate prosody in the world, and the metre of the robàà,ii being the most intricate of Persian metres, it can safely be asserted that this is the world's most intricate, and therefore most interesting metre.

The Next Two Metres

A study of the two metres that stand second and third, respectively, in Persian prosody in respect of intricacy, is illuminating. It shows how very much shorter and simpler they are, as problems, than the metre of the robàà,ii.

1- There is only one metre besides that of the robàà,ii, susceptible to both the major variations in Persian prosody, the reversal and the cesura. It is:

3 A

- 1 - 00 - 11 - - - 1 - 00 -

Among 2400 hemistichs I found only one written to the above formula, and even that one was not free from minor variations. It is given below, together with its exact scansion:

- 1 - 00 - 11 - - - 1 - 00 -

مائیم در این گنبد، نه بخته نه خام

7 A

- 1 - 00 - 11 - - - 1 - - -

سد رمقی باید، نصف نانی

5 A

- 1 - - - 11 - - - 11 - 00 -

None among 2400 hemistichs.

8 A

- 1 - - - 11 - - - 1 - - -

None among 2400 hemistichs, but Cams gives the following as an example in "al mojam"

گفتا دارم گفتم کو گفت اینک

The Most Variable Metre

Of all the metres to which the main body (at least 95 %) of Persian poetry has been written and the number of which I believe to be about 35, the metre of the robàà,ii is the most susceptible to variations. It can, as we have seen, take both the major variations in Persian prosody, the reversal and the cesura; it can take the cesura in as many as three different places at

the same time; and its reversal-modified form can in turn take the cesura in two different places simultaneously. This metre has consequently as many as twelve fundamental forms, considerably more than any other Persian metre. And four of these forms are very common in Persian poetry, so that it is a fact rather than an exaggeration to say that the robàà,ii has to all practical intents and purposes, four different metres.

Now, no other Persian metre has all the above characteristics, or is such a complicated problem, and therefore there are not one fiftieth as many facts to be told about any other Persian metre. The Persian being the most intricate prosody in the world, and the metre of the robàà,ii being the most intricate of Persian metres, it can safely be asserted that this is the world's most intricate, and therefore most interesting metre.

The Next Two Metres

A study of the two metres that stand second and third, respectively, in Persian prosody in respect of intricacy, is illuminating. It shows how very much shorter and simpler they are, as problems, than the metre of the robàà,ii.

1- There is only one metre besides that of the robàà,ii, susceptible to both the major variations in Persian prosody, the reversal and the cesura. It is:

It can take the cesura in two places as against the robàà,ii's three, but can take the reversal in two places as against the latter's one. Its reversal-modified form, like that of the robàà,ii can take the cesura in two different places at the same time. And lastly, its fundamental forms are nine as against the robàà,ii's twelve. The following is a table of these nine forms, together with an example to each from the greatest Persian ode written to this metre, that addressed by jamààleddin, abdorràzzààq to his contemporary xààqàànii. I found no example therein to one of these forms and that being the one with two, the greatest number of cesuras this metre can take, I suppose this form is too heavy to exist or at least to be common in Persian poetry.

Table 43: The fundamental forms of

- - - - -		
1	- - - - -	يك سخن از من بدان مرد سخندان برد
2	- - - - -	كسى بيايد كه مان هر دو به زندان برد
3	- - - - -	كيست كه بپيام من به شهر شروان بر
4	- - - - -	من از تو احمقترم تو از من ابلهترى
5	- - - - -	گويد خاقانيا اينهمه ناموس چيست
6	- - - - -	شعر فرستادنت داني ماند به چه
7	- - - - -	Unusable
8	- - - - -	هنوز گويندگان هستند اندر عراق
9	- - - - -	بايد كز ابتدا سخن به پايان برد

2- The only common Persian metre, besides that of the robàà,ii, which is susceptible to three simultaneous cesuras, is

This metre cannot take the reversal, and its fundamental forms as indicated in the following table, are eight. Two of them, it will be observed, are unusable for the same reason that made some of the fundamental forms of the metre of the robàà,ii unusable, i. e., the creation of series of seven or more long prosodic syllables in the metre by the cesura.

TABLE 44: The Fundamental Forms of

- - - - -		
-	- - - - -	برو از خانه گردون به درونان مطلب
2	- - - - -	گيرم و گويم هان داد دل خود بستان
3	- - - - -	بگه شين نورا گويد بگريزو ممان
4	- - - - -	زند گي نو كن و بستان ز گذشته تاوان
2-3	- - - - -	Unusable
2-4	- - - - -	گرز مهر آيد چون مهر بتابد ردل
3-4	- - - - -	نيستم بسته كه گر خندم خوشدل باشم
2-3-4	- - - - -	Unusable

Note. The first prosodic word of this metre as explained before, can take no cesura; the only variation to which it is susceptible, being the minor one of having one prosodic or phonetic letter added to the end of its first syllable,

changing the syllable to —, and the prosodic word to — — —. So far as I can see, the number of hemistichs in Persian poetry which are written to this metre and have undergone this minor variation is far in excess of those preserving the original first short syllable.

Relation to Persian Common Metres.

In the following table I have tried to arrange all the metres to which I think any considerable body of considerable poetry has been written, in the Persian language. The table serves incidentally to show the relation of the metre of the robââ, ii to these metres.

Finale

Yes, the metre of the robââ,ii is one after the prosodic research worker's own heart, being the most intricate metre in the most intricate prosody upon earth. About no other metre Persian or otherwise, I believe, could so much be written, and the unravelling of this Gordian knot of prosodic science is still not quite finished. It is therefore not without affection and even regret that I bid good-bye to what can justly claim to be the most interesting metre in the world.

TABLE 45 : Common Persian Meres

[illegible]



metres are given in the above list immediately after each of the metres created by the quadruple repetition of words a or b (referred to above) respectively. Before giving metre c, any heterogeneous metre formed by the alternation of the words basic to metre b with another four-syllabled word is given.

5- Among the four-syllabled derivatives of the three parent words, none is more important than $\text{--}\text{--}\text{--}\text{--}$, because it combines with both the other such derivatives, to form other metres. Neither of the other two has such prosodic adaptability.

6 - Several of the metres included in the above schedule, chiefly in the "whole" column, are put in parentheses to show that they are either unused or exceptionally rare. They serve, however, to illustrate how some curtailed metres, particularly headless ones originated.

7- In all cases when two syllables are dropped from the beginning of a metre, they are both short, and the word thus curtailed was originally $\text{--}\text{--}$.

8 $\text{--}\text{--}\text{--}$ is interesting because it has a derivative, $\text{--}\text{--}\text{--}$, peculiar to itself, that can in turn be the father of metres.

9- The metre of the robà'ii is at the very bottom of the "headless" column on the extreme left of the table. How very innocent it looks here! Judging by its appearance, one can hardly believe that it needs so many pages of explanation. The End



